



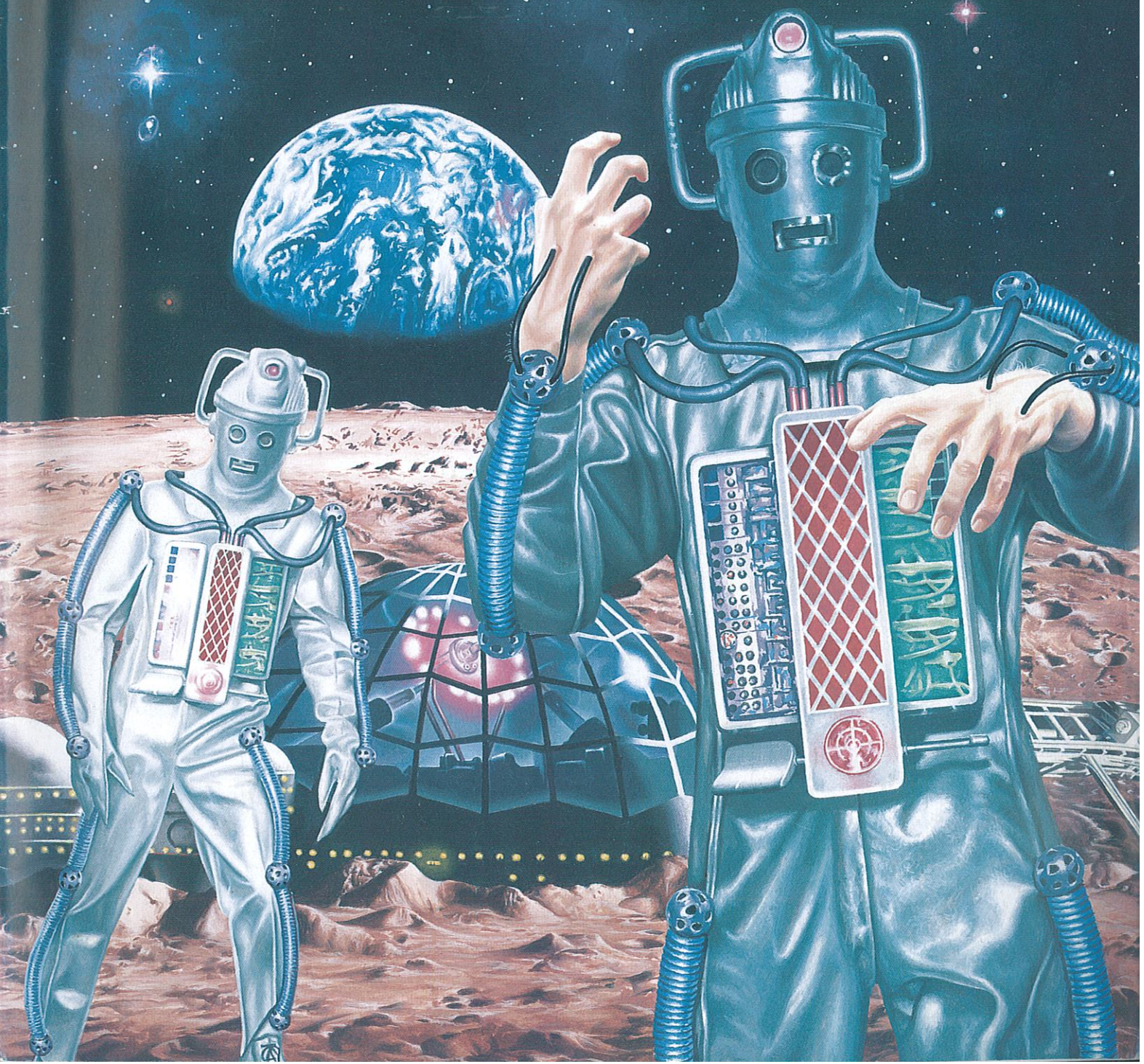
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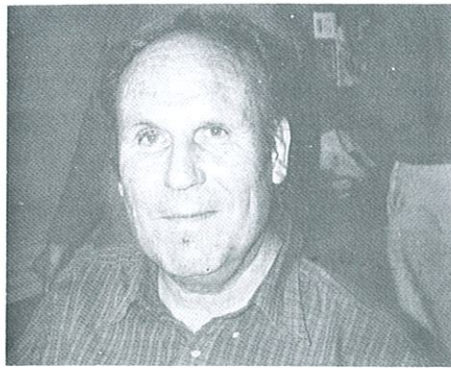
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THE MOONBASE PHOTONOVEL



INTRODUCTION



MOONBASE was, of course, number two in the Cybermen series, and it gave me the opportunity to try out something that I felt very strongly about. Instead of spreading the money for four episodes over several sets, we used it to get one really good one and then played the action around it. Rather like a stage play in a way.

The 'Moonbase' set had store rooms, a weather control centre and a Gravtron machine all under this great plastic dome. It gave a variety of setting to place the action, all played out against this dramatic backdrop of the Moon. That was about it, apart from some small sets for the inside of the Cybermen's ship.

This use of our money enable us to get a much better set-up and the whole thing was overseen by Kit (Pedler) in his rôle of scientific advisor to make sure it didn't look like just a bunch of flashing lights.

The Gravtron was his conception. It was his idea to have a machine that alienated gravity so you could change the tides and the way the weather was going. It also featured as the Cybermen's objective. Their aim was dominate the Earth by dominating the weather. We also created an international team along the lines of a United Nations organisation. This enabled us to get an interesting mixed cast of characters; Danes, French, lots of different nationalities.

The Cybermen were brought back by public demand. As soon as the viewing figures were in for the first one it was agreed that there should be more so we went straight on to 'Moonbase'. This time we had the use of Ealing for the 'exteriors', but I guess that in some respects it was a bit like 'Tenth Planet' in as much as the Cybermen had to get in.

The story features one of my favourite scenes. It was set in the hospital where they are checking to see if there are any Cybermen around. They're counting the figures in the beds when they discover one extra body. The covers are thrown off and the Cyberman starts straight up. It was a good way to climax the suspense that had been built up over the first two episodes.

I think the whole story paid off very well. The use of the money and Kit's help really gave things that added dimension as I'm sure you'll see in the pictures. It was a great time to work on the show. Viewing figures were going up and we were getting lots of pats on the back by the BBC big wigs who only months before had almost written off the programme.

Everyone came away very pleased.

Cyberdad

Sony Davis

THE MOONBASE Technical Observations

Generally attested to be the serial which revived 'Doctor Who's' then flagging ratings, 'The Moonbase' also proved to be a pilot vehicle for the type of plotline most associated with Troughton's Doctor; namely, a corps of humanity in an isolated institution being surrounded and threatened by an increasingly powerful and hostile alien presence.

As before the Cybermen had their own theme heralding their scenes. Fuller use of the 'Space Adventure' piece of electronic music was made (re: 'The Tenth Planet', 1966), although none of the run-up 'Drum Dramatics' piece by Robert Farnon was used. All the music for this serial was provided from stock, with one piece - 'Electronic Sound Pictures' - even hailing from a recording by Radiophonic Workshop head Desmond Briscoe.

Curiously the Cyberleader in this story - played by Sonny Willis - although no different in appearance to his troops, had a name in the script: Tarn. No other Cybermen had names in this story. The script for episode three also names the raiding party's planet of origin as Telos, although this section was deleted in the editing session due to time constraints. (The same sequence appears in the later novelisation by Gerry Davis).

The facilities of Ealing Studios were once again used for the very extensive film sequences on the lunar surface. The lunar set in fact comprised two sets: one for live action, the other, adjoining, for model work. Backdrops gave greater impressions of depth to the sets. The model stage featured the large set of the lunar base as well as the craters housing the Cybermen's flying saucers. The

sauces themselves were made to fly by the ages-old technique of suspended wires. Flying harness wires were also in evidence on the live action stage to achieve the illusion of one-sixth gravity Moonwalking. Any actor required to fly did so on these wires, with the camera being deliberately overcranked to give the finished film a slow-motion effect.

A quarter-size model of the TARDIS was built for this story to give a false perspective to the travellers' supposed distance from the ship. While in truth they might only have been ten yards from it, the distance on film seemed much greater.

In some cases careful positioning of the film camera could show both the live and the model stages in the same frame so as to give the impression of the base being a long way off when seen from the ridge surrounding it. The Moonbase entrance ports were represented as small coning-towers, airlocks sticking out of the ground. Once inside the astronauts descended a flight of steps into the main buildings. This eliminated any need to show base installations full-size on the exterior set.

Another trademark of the Troughton years was demonstrated to good effect in this story - namely making use of just a few expensive and complex sets, rather than a lot of smaller and less impressive ones. The major set here was the Gravtron room, complete with the large, gimballed Gravtron itself, an observation window bay, a set within a set, and a whole variety of control desks and consoles. All the background sounds for the Gravtron room were either radiophonic (e.g. the Gravtron noise) or stock

(the computer banks).

Several sound effects originally composed for 'The Keys of Marinus' (Serial E) were re-used in this serial. The Morpho sleep-inducing effect was used as the background noise for the medical unit, while the Morpho brain-conditioning sound was dubbed over sequences showing the Neurotropic plague symptoms spreading over a victim's skin.

The effect of the Cybermen's virus - creeping lines spreading across a victim's hand, face, etc. - was achieved by stop-motion animation over a photograph of the required limb. For controllability this animation was done on film.

As with 'The Tenth Planet' the Moonbase team were international in origin. To underline this each man wore, on his uniform, a large badge depicting his number, next to a flag symbol of his home country (e.g. a French flag for Benoit, a Union Jack for Hobson, etc.).

Caption slides were used for all establishing shots of the Cyber-sauces.

Two different effects were used for shots of the Cybermen's weaponry in action, both of which relied, to an extent, on the greater ease in scheduling recording breaks. That is, to say, episodes were still continuously recorded but it was easier now to stop and start recording equipment than it had been in 1963.

The stun effect: One camera focuses on a spark machine, a device that, on cue, generates a line of electrical charge between

two poles. The Vision Mixer then combines this shot with the live action line up of a Cyberman's hand and the victim's head. The finished effect, if correctly lined up, is of a charge of electricity shooting from the hand and hitting the target.

The Cyber-gun effect: One camera soft-focuses on a burning candle flame. The picture is mixed on to the picture of a gun firing as the light on the barrel comes on. There then follows a recording break, allowing the studio technicians to fill the victim's costume with smoke from a smoke gun. As recording recommences the same flame effect is seen over the victim, fading as he falls to the floor with smoke pouring from his body.

Mannequin dummies were used for scenes of the Cybermen carrying infected technicians under their arms. A recording break was needed each time to cut from the actor to the dummy.

The Cyber-control devices were working props: a tracery of wires and electrodes which could be attached to a human head. A hidden wire linked to a battery controlled the blinking of the light on the forehead part of the device.

As with 'The Underwater Menace' use was made of a pre-recorded 'thinks' soundtrack as the Doctor is shown solving a problem mentally.

A telacine insert was filmed of the two Cybermen's chest units dissolving when sprayed with 'Cocktail Polly' in episode three. A smoke discharger was also fitted to each unit, making for quite a spectacular effect as the two creatures are killed.

Masks were fitted to each camera required to show a view as seen through a telescope or a pair of binoculars.

The broadcasting aerial for the Moonbase was constructed out of lightweight materials to make look more spectacular the shot in episode four as the Cybermen, on film, tear the aerial apart and fling the debris away.

A wind machine was used in the studio for the sequence of the dome being punctured leading to explosive decompression.

Episode four of this serial saw the first use in 'Doctor Who' of filmed optical effects. A separate strip of animation film was synchronised with the live action of the Cybermen firing their laser bazooka. Using an optical printer a third strip of film was thus made, blending the two sequences together, and creating the shots of a light beam firing out of the bazooka and bouncing away from the dome.

A caption-slide of a shooting star was placed on a transparent mounting and then moved in front of the backdrop showing the lunar sky. By aiming a camera towards this assembly and then by tilting, the slide mounting the shot of the defeated Cybermen fading into the night sky was achieved for the end of episode four.

A telacine insert was used at the end of the episode showing a Macra claw seen on the TARDIS scanner. This was necessary as the Macra prop was too big to be brought into the recording studio.

(C) JEREMY BENTHAM & C.M.S.





BY
KIT PEDLER

EPISODE 1

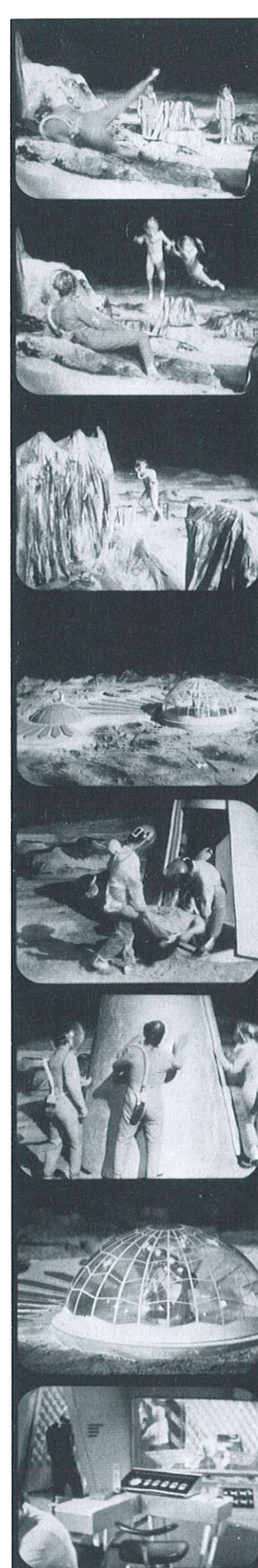
The roar of the TARDIS engines running out of control is drowning out the screams and shouts of the crew as they are thrown about the console room. Slowly the noise subsides back to the normal TARDIS hum.

POLLY: Doctor! Doctor!
DOCTOR: It's alright Polly. I have it under control again.
BEN: Here, we're landing-look! Polly and Jamie look up at the scanner.
POLLY: You're right.
JAMIE: Thank the lord for that. You know Doctor, I'll never ask you to do that again.
DOCTOR: Eh? Oh no. There must have been a reason for



that.
POLLY: Doctor, you've done it. It's Mars. It must be. You've landed the TARDIS exactly where you said you would!
BEN: Hey, wait a mo'. It don't look like Mars to me.
POLLY: How would you know? You've never been there.
BEN: No duchess, but I have seen pictures of the Moon's surface and that's what this looks like.
JAMIE: That's the Moon?
The Doctor nods unhappily.
BEN: You weren't too far out were you - only about two hundred million miles!
DOCTOR: Alright, let's move on while we can.
POLLY: You don't expect us to land on the moon and fly off just like that do you?
BEN: At least let us have a look around.
JAMIE: That picture canna be the Moon. The Moon's way up in the sky.
DOCTOR: Where do you think you're going?
BEN: You're not going to deny a bloke shore leave?
POLLY: Oh please Doctor, the TARDIS isn't out of control or anything.
DOCTOR: Oh no, it was just a bumpy landing, that's all. Well, if you must go ashore...only half an hour.
BEN: Right.
DOCTOR: You can't go ashore like that! You'll need space-suits. There's no atmosphere out there. Come on, there's some in the chest.
JAMIE: We'll maybe meet the old man in the Moon.
BEN: You won't be meeting anybody if you don't get some gear on.
JAMIE: Oh aye.

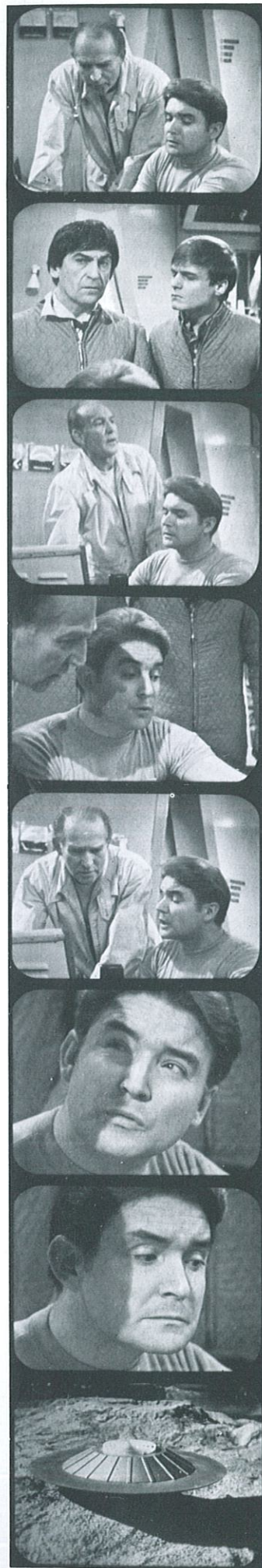
The lunar landscape is briefly lit up with a series of pulses from a mysterious spacecraft hidden from the view of the TARDIS by the lip of a high crater.
POLLY: Hey, look at this!
DOCTOR: It's deserted.
BEN: Well, I don't think I like it.
POLLY: Look over there.
JAMIE: I don't see anything.
BEN: What yer see?
POLLY: A great glow in the sky.
BEN: Probably your eyes getting used to the lunar light, eh Doctor?
DOCTOR: Possibly.
POLLY: What do we need these great clogs for?
DOCTOR: Try a little jump.
POLLY: Alright.
She jumps and floats a huge distance, rolling over as she lands. The others all laugh. Ben and Jamie follow her example and collide in mid-air, falling to the ground in slow motion.
DOCTOR: Careful, one tear in that spacesuit of yours and you'd suffocate.
BEN: Lookout, here I come.
Jamie jumps to catch up with the others but miscalculates the velocity required and disappears over the edge of a crater.
POLLY: Where's he gone?



BEN: Over there.
They move to where Jamie disappeared and look down. Jamie is lying, unconscious, against the port of a huge plastic dome, a trickle of blood running down his forehead.
POLLY: What on earth...look!
BEN: What is it?
DOCTOR: I don't know.
POLLY: I can see men inside it.
BEN: There's someone coming out.
The port to the dome opens and two men emerge. They pick up Jamie and carry him back inside.
DOCTOR: Come on, let's go. They climb down into the crater towards the port which is firmly shut. They try banging on it but for several seconds nothing seems to happen. Suddenly it opens and after some hesitation they file inside.
The large weather control room is busy with activity. Separated off from the main area is a glass-fronted booth, inside which sits a man wearing an acoustic helmet. One of the men seated outside in the main control area is obviously feeling unwell. He slowly collapses over the controls and falls to the floor. Thick black veins start to spread up over his face.
BENOIT: What on earth is it?
HOBSON: I don't know, get him along to the medical unit.
BENOIT: But Dr Evans has gone down with it as well.
HOBSON: I know, but the relief doctor from Earth should be here in the next shuttle rocket.
BENOIT: Bob, give me a hand will you.
The two men carry the unconscious man out of the room.
HOBSON: You, you take over. Come on man, it won't bite you. There must be some source to this infection. We'd better get the lads in here and tell them what's happening. Get them on the blower will you Nils.
NILS: Nils speaking, we've got a bit of a flap on up here. Mr Hobson wants a word with you all.
The Doctor, Polly and Ben are brought in.
HOBSON: Hello, where did you lot spring from? Don't tell me the shuttle rocket's arrived early!
DOCTOR: No it hasn't.
SAM: There was another one with them sir. Bob's taken him along to the medical unit. He's alright, just knocked himself out or something.
HOBSON: Oh no, as if we haven't got enough troubles already. Have they been through the sterile room?
SAM: Yes chief.
DOCTOR: We don't want to cause you any trouble. Just let us collect our young friend and we'll be off.
HOBSON: Hey, not so fast.
POLLY: Let me go and see Jamie.
BENOIT: I will take you there



Mademoiselle. If you will come with me.
HOBSON: Alright young lady, you can carry on, but I'd like to have a word with you two. You could do with an extra bacteria check by the look of you.
DOCTOR: Thanks, you know our Tardis is as sterile as...
HOBSON: Tardis?
DOCTOR: Spacecraft.
NILS: They're all here sir, any time you're ready.
HOBSON: Right. Well, we'll learn more about your spacecraft a little later. Meanwhile you better come along with me, meet my team and listen to what I have to say.
DOCTOR: Thank you very much.
HOBSON: You know what this is?
He points up to a huge probe hanging from the top of the dome.
DOCTOR: Well, it looks like some sort of weather control centre. Ah yes! And that's the thing by which you control the weather. That's the culprit then.
BEN: Eh?
DOCTOR: That's what gave us such a bumpy landing. Some sort of gravity device.
HOBSON: Some sort of gravity device! You are from Earth, aren't you?
DOCTOR: Yes.
HOBSON: Well where have you been for the last twenty years? Every school kid knows about the Gravitron.
DOCTOR: Ah yes, it must be about the year 2050 then.
HOBSON: We've got a right Rip Van Winkle here. 2070 in case you'd like to know.
DOCTOR: There you are, I was only twenty years out.
HOBSON: Before we forget which century we're in I better tell you why I called you here.
DOCTOR: Won't you introduce us first? I'm a doctor.
HOBSON: A doctor? You've arrived just in time. We need your help.
DOCTOR: Ah, do you?
HOBSON: I'll see you in a moment. Now, the virus...
DOCTOR: I may be able to help you if you'd introduce us.
HOBSON: Right, now you'd better meet them all. We're all scientists here you see. No room for idle hands, I see to that. Jules beside you there is my assistant, he takes over as chief scientist if anything happens to me. He's a physicist like me and Joe Benson there. Nils, our mad Dane, is an astronomer and mathematician as is Charlie here. Ralph, Jules and Francis are geologists when they're not acting as cooks, look-outs or general handymen.
DOCTOR: And this is where you control the Earth's weather. I see.
BENOIT: The Gravitron controls the tides, the tides control the weather, and from this console here we plot it all on this map. Simple, eh?
BEN: Oh yeah, very simple. Wish we'd had all this back in 1966.



An alarm sounds. One of the men in the Gravitron room starts to wave his hands to the people in the control area before collapsing to the floor. One of the men from the control room hurriedly takes an acoustic helmet and rushes in to replace the unconscious operator. The infected man is carried out.

BENOIT: Cursor five over the Pacific is starting to move!

BEN: What does that mean?

DOCTOR: Some sort of change in the weather.

HOBSON: We'll soon hear from Earth what it means.

NILS: Here it comes.

RADIO: International Space Control Headquarters Earth calling Weather Control Moon. Come in please.

NILS: Moonport standing by.

HOBSON: Hobson here.

RADIO: What's happening up there? The hurricane you were guiding is now forty-five degrees off course. It's threatening Hawaii.

HOBSON: One of my men was taken ill. We're operational again now.

RADIO: The controller would like to know the cause of the illness.

HOBSON: Yes, so would we. We've now got three men down with the mystery virus in the past few hours, including the doctor.

RADIO: One moment please. Stand by for further instructions. HOBSON: Just hang on another couple of minutes lads, we'd better hear what the great Mr Rinberg has to say.

NILS: Chief.

HOBSON: Yes?

NILS: There it is again. I'll play it back for you.

TAPE: "Yes, so would we. We've now got three men down with the mystery virus in the past few hours, including the doctor. One moment please. Stand by for further instructions."

NILS: Hear the back-ground noise on the re-run? We're being monitored again.

HOBSON: Monitored?

NILS: Someone, not too far away from the base, is listening to every word we say.

Inside the mysterious space-craft the words of Hobson and Nils are clearly heard. The occupants are recording everything that is said in the dome.

RADIO: Moonbase, Moonbase, come in Moonbase.

HOBSON: Still standing by.

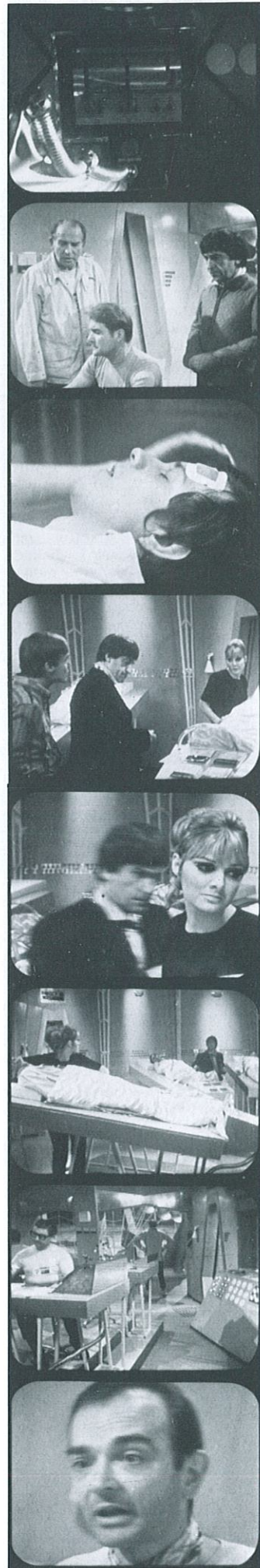
RADIO: Your instructions are to send blood samples back to Earth for investigation.

HOBSON: When can we do that? The next shuttle rocket isn't for another month.

RADIO: Then they must be put on that rocket. In the meantime the Moonbase is to be put in quarantine.

HOBSON: Quarantine! What if these men aren't fit enough to go back to work? I'll need replacements.

RADIO: If you radio information about the virus we'll do our best to identify it and suggest



treatment.

HOBSON: I demand to speak to Rinberg!

RADIO: The controller is busy. I'm sorry. Over and out.

NILS: That whole conversation was monitored by someone, or something.

HOBSON: Oh never mind about that now. That Rinberg fellow won't talk to you. How can we trace this mystery illness with the doctor himself down with it?

DOCTOR: Let's get out of these things and see how Jamie is. Perhaps I can be of help in the sick bay?

HOBSON: Anything you can do. Bob, show them to the medical unit.

BOB: Now will you come this way.

HOBSON: Well, you all heard the position. We don't know what this infection is or how it got into the base. Now I want you all to take extra precautions while this emergency is on. We may be short-handed for quite a while.

Polly is attaching a small circular unit to Jamie's chest. The young Scot is laid out on one of several beds in the base's medical unit.

POLLY: Is this how it goes Doctor?

DOCTOR: Yes, that's right. This unit automatically controls the pulse, the temperature and the breathing.

POLLY: A sort of electronic doctor!

DOCTOR: Yes, almost got striped trousers.

BEN: And it even gives the medicine too?

DOCTOR: Yes, it'll do very nearly everything.

POLLY: Can't be nice for him. How do you think he is Doctor?

DOCTOR: Oh, he's not too bad. He's a bit concussed and feverish but he'll be alright with rest.

JAMIE: The McCrimmon piper...don't let him get me...

DOCTOR: Piper?

POLLY: Some sort of legend of his clan. As far as I can make out, this person appears to a McCrimmon just before he dies.

DOCTOR: Has the phantom piper appeared to Jamie yet?

POLLY: You don't believe it do you?

DOCTOR: He does, it's important to him.

POLLY: He keeps asking for us to keep the piper away from him.

DOCTOR: Good, we'll see whether we can do just that.

BEN: Carry on nurse.

POLLY: Well at least I try to help. A ward full of sick men and no-one to look after them. Someone's got to do something. I wonder who this is?

DOCTOR: Don't go too near Polly! Have a look at his chart.

POLLY: That's a good idea.

BEN: It's Dr Evans.

DOCTOR: Oh yes, the station doctor. He was the first to get it.

POLLY: He looks one of the worst.



DOCTOR: There's something about this epidemic I don't quite understand. It doesn't look like a real disease at all. It's almost as if...

BEN: Not real! What more do you want?

DOCTOR: I don't know. There are certain signs and symptoms that don't add up. Ben, I want you to go along to the control room and keep an eye on things.

BEN: How?

DOCTOR: Lend a hand. Do anything. Keep your eyes and ears open. There is something very wrong indeed.

The main control room is in near darkness except for the glow provided by a huge illuminated map of the world.

BENOIT: Still up chief? Why not take a rest? Go and get some sleep.

HOBSON: How can I rest with that thing up the spout? You know the score as well as I do. Five units out of centre and we lift half of London into space. Five more and the Atlantic water level goes up three feet. Rinberg just doesn't understand the pressure we're under. Hey you, what do you think you're doing?

Ben enters:

I was wondering if I could help sir.

HOBSON: Help? How could you help?

BENOIT: We could always use an extra pair of hands. He can help me.

HOBSON: Well keep him away from me, that's all! Alright, I'll go and lie down. Call me if anything happens.

BENOIT: Yes of course.

HOBSON: Oh, by the way. There were two more of those momentary drops in air pressure while I was on. I put them in the log.

BENOIT: Right. There are some coffee cups to clear away if you want to be helpful. And Ralph, that is, number 14, needs some help down in the food store. Can you find your way there?

BEN: Yeah, I can find it.

BENOIT: Good boy.

The store is a highly organised corridors system of racks. Each shelf is lined with plastic sacks labelled up with the type of food they contain. One of the station crew, Ralph, picks up a broken pack and throws it with disgust into the waste disposal unit.

Anyone would think we had rats up here.

A tin falls.

Who is that? Who is it?

The shadow of a tall figure passes on the wall. Then Ben walks in:

It's only me mate.

RALPH: For heaven's sake! Don't go sneaking around like that.

BEN: Blimey, you lot ain't half edgy.

RALPH: You will be too mate after you've been up here long enough. Are you responsible for the broken bags here?

BEN: Come off it! I've only just arrived haven't I?



RALPH: Okay, see if you can find that lot. Round the back there most likely.

BEN: Okay.

RALPH: Let's see. We'll need some more milk and sugar.

He wanders off along the lines of stores muttering to himself. He reaches up to one of the shelves to pick up a tin and his fingers encounter the hidden form of...something... hidden behind the racks. Before he can draw back, a silver three-fingered gloved hand reaches out and touches the side of his head. Ralph collapses and is scooped up before he hits the floor. Ben thinks he hears something: Number 14? Ralph? Where are you? Scarpered! Funny bloke.

Polly is sleeping in a chair in the sick bay. She starts as the Doctor enters.

POLLY: Shh...

DOCTOR: It's alright, it's only me. We don't want to wake anyone up do we? You look like you could do with some sleep yourself.

POLLY: I'm alright. What have you got there?

The Doctor shows her a small piece of silver metallic material.

DOCTOR: I've been doing a little investigation.

POLLY: A piece of silver paper. What is it?

DOCTOR: I don't know.

The lights go down.

POLLY: What's happened?

DOCTOR: It's probably just a change-over in the time cycle.

POLLY: What do you mean?

DOCTOR: Well, you see, it's rather interesting really. On the Moon they have a fortnight of day and a fortnight of night.

POLLY: Well?

DOCTOR: It's obvious, isn't it? They have to make their own day and night artificially up here, otherwise it would upset their whole biological time clock.

POLLY: Their what?

DOCTOR: They wouldn't know if they were coming or going. Get it?

POLLY: Yes.

DOCTOR: Clever girl. QED, that's why it's dark up here.

POLLY: I see what you mean, yes of course, how stupid of me.

DOCTOR: Up in the control centre it's probably broad daylight. Polly, you wouldn't be making fun of me would you?

POLLY: No!

Dr Evans screams. He is tossing from side to side in delirium, his face covered in sweat.

The hand. Don't touch me...that silver hand...aahhh!

POLLY: Doctor, is he?

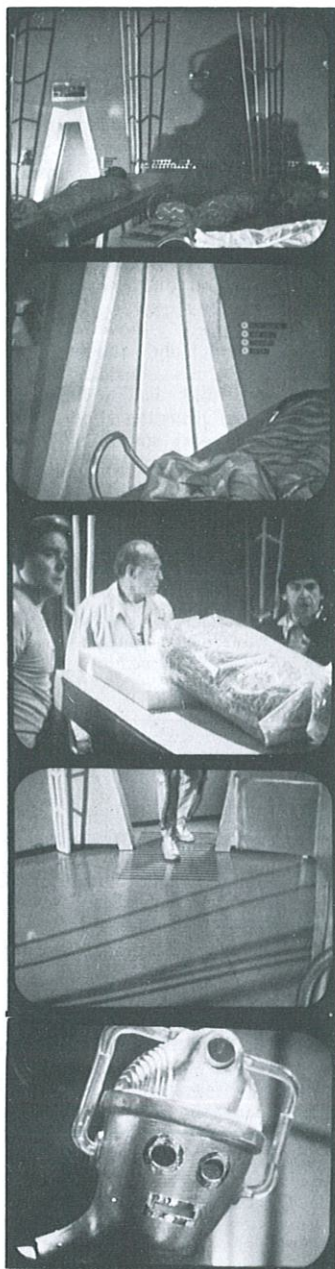
DOCTOR: Yes, I'm afraid he is.

POLLY: What are we going to do?

DOCTOR: What did he mean by the silver hand? I better report this to Hobson.

HOBSON: Can't find him? Ralph!

BEN: I was helping him load stores and he disappeared.

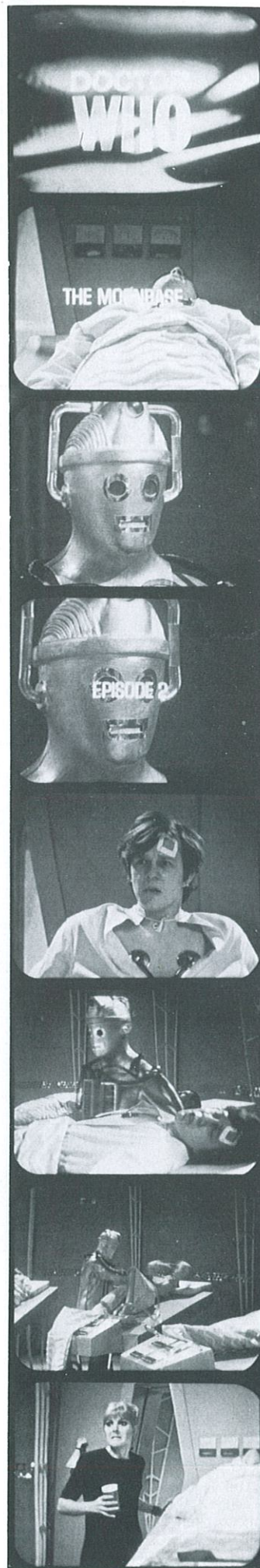


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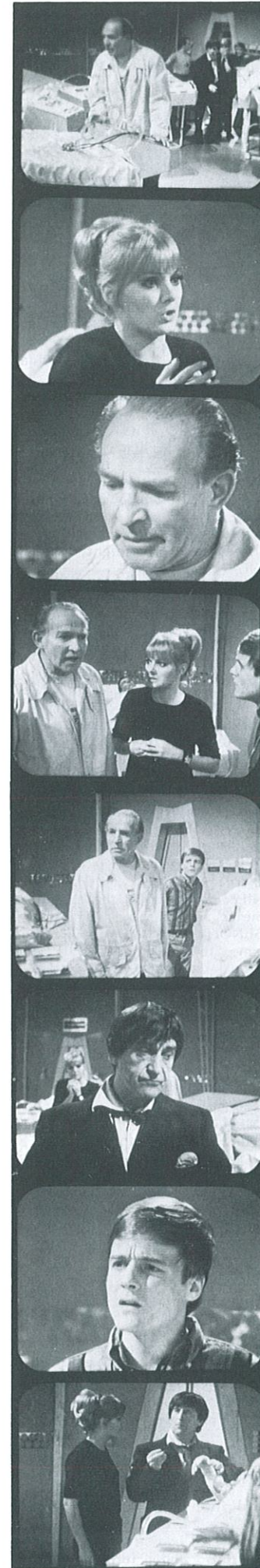
DIRECTED
BY
MORRIS BARRY
BBC tv

HOBSON: What, in this place? There are only 19 of us. Have you tried his quarters?
BEN: Yes.
HOBSON: Why didn't you report this to me?
BEN: I'm telling you now ain't I?
The Doctor enters.
HOBSON: Now what is it?
DOCTOR: It's Dr Evans.
HOBSON: Oh?
DOCTOR: I'm afraid he's dead.
HOBSON: Dead!
NILS: This must be reported at once.
HOBSON: No, we haven't got enough data yet. You know what they're like down there. I'll come to the sick bay with you. Come on.

Polly is giving water to Jamie who is only just conscious: Here, gently Jamie.
Jamie raises a hand and points behind Polly at a tall shadow before passing out. The door at the end of the ward closes as someone appears to leave. Polly screams as Hobson and the Doctor enter.
HOBSON: What's the matter?
POLLY: Someone just went out that door!
HOBSON: Nils.
The Dane goes to the door indicated by Polly but finds the space beyond empty: There's nothing there.
HOBSON: Your nerves are getting the better of you. Where's Evans' body?
POLLY: Over there.
They pull back the covers over the body of Dr Evans to reveal a pillow bolstered into the shape of a man.
HOBSON: Alright, let's get this over. Is this someone's idea of a particularly bad joke?
DOCTOR: This is no joke, believe me.
NILS: Mr Hobson, Mr Hobson. You're wanted. Another man's collapsed at the controls. The Gravitron has swung off alignment again.
HOBSON: Come on. And you'd better find the doctor's body or you'll all go out, quarantine or no quarantine.
Hobson and Nils exit.
POLLY: I don't understand what could have happened. I must have dozed off or something. One thing I am sure of, something went out that door just as you came in!
DOCTOR: That body can't just have vanished! Polly, I'm going to leave you alone, just for a minute.
POLLY: Alright.
Polly nods but looks very nervously at the departing Doctor. Jamie stirs: Water, water.
POLLY: I'll go and get you some.
She picks up a cup and leaves. From out of the shadows at the end of the ward emerges the shape of a Cyberman.
JAMIE: Water, water...it's you, the phantom piper. No! No! I'll not go with you...do you hear me piper? No, leave me, leave me, I'll not go with you do you hear? Leave me, leave me...
The Cyberman leans over Jamie and extends its arms...



The Cyberman lunges forward as if to pick up Jamie but pauses at the hysterical Scot and looks at the inert figures in the other beds. Logically it turns to a motionless patient and, flinging back the covers, effortlessly scoops up the man who lolls limply like a rag doll.
JAMIE: I'll not go with you piper...do you hear me? I'll not go with you...
The Cyberman marches towards the door at the far end of the ward as Polly returns with a glass of water. She screams and backs away in horror as the doors close behind the huge silver figure. The other door opens and Benoit, Hobson, Sam, Ben and the Doctor rush in.
HOBSON: What's going on?
DOCTOR: Polly, Polly, what's happened?
POLLY: Oh it was horrible! A giant creature...like a Cyberman!
DOCTOR: It's alright, don't be afraid. Whatever it was it's all gone now.
POLLY: The Cyberman, it was carrying one of the patients.
HOBSON: A Cyberman? What are you talking about?
Ben moves over to Jamie who is semi-delirious:
It's alright mate, take it easy, you're safe now.
HOBSON: She's right by god! The bed next to Evan's is empty. There's another gone. Now let's see. Sam, Jules, we've got to find these men. They



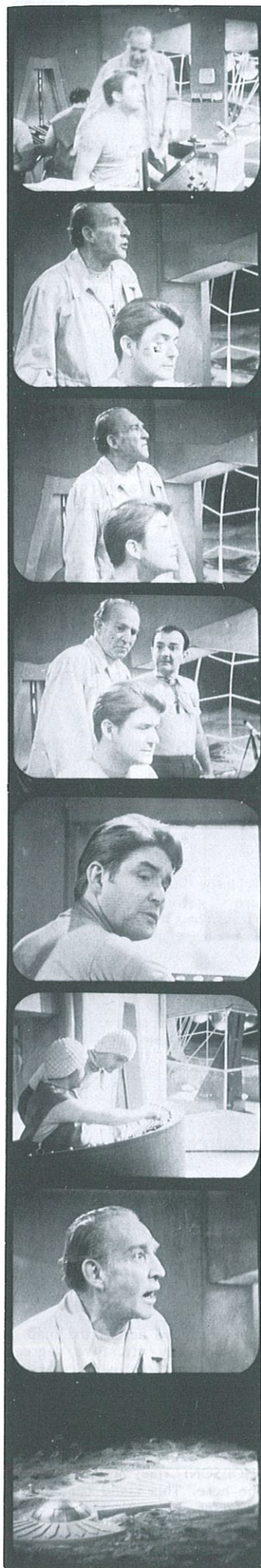
can't just disappear in a place this size. You're bound to find them. Go on.
The two men nod and leave.
Hobson turns to Polly:
Now suppose you tell me your story again. What do you reckon you saw?
POLLY: A noise woke me up. I saw a giant man, or something, just going out that door, carrying a patient...like a doll. I think it was a Cyberman.
HOBSON: Forget all this Cyberman stuff. Then what?
Polly points to the door at the far end of the ward.
HOBSON: What do you know about all this?
DOCTOR: Nothing, nothing whatsoever.
HOBSON: We'll see about that in a minute.
He turns to Polly:
This thing you saw, what was it like?
POLLY: Well, tall, silver, holes for eyes, like a robot.
HOBSON: A robot?!

BEN: The Cybermen were all killed when Mondas blew up.
HOBSON: Stop this Cybermen nonsense. There were Cybermen, every child knows that, but they were all destroyed ages ago.
DOCTOR: Or so we thought.
HOBSON: That's quite enough! Let's have a little calm thinking. For the past two weeks a completely unknown disease has appeared in the base. People drop in their tracks and develop this black pattern on their skin. Then some of the patients disappear, right? They can't go outside without wearing a spacesuit and there are no spacesuits missing, so, where are they? Answer, I don't know.
DOCTOR: Does sound a little odd I suppose.
HOBSON: A little odd! More than a little. But one thing I do know. A new disease starts, people disappear and then you turn up.
POLLY: You think we did it?
BEN: Come off it - we 'aven't done a thing.
HOBSON: That's as maybe. I don't know who you are, what you are or where you came from, but you must get off the Moon - now!
BEN: That suits me fine, the sooner the better.
DOCTOR: No, Ben, we can't go yet.
BEN: Why not? They don't want us here.
DOCTOR: There's evil here. We must stay.
HOBSON: Evil? Don't be daft!
DOCTOR: Evil is what I meant. There are some corners of the universe which have bred the most terrible things. Things which are against everything we believe in. They must be fought. This disease for example, 'tisn't really a disease, but I think I can help you with it.
He pulls out a stethoscope:
I'll find the cause for you.
HOBSON: Will you indeed.
DOCTOR: Yes certainly. Just need to examine a few things, that's all. Should be easy.
HOBSON: Well I'm not sure. Tell you what I'll do. I'll give you 24 hours - one Earth day

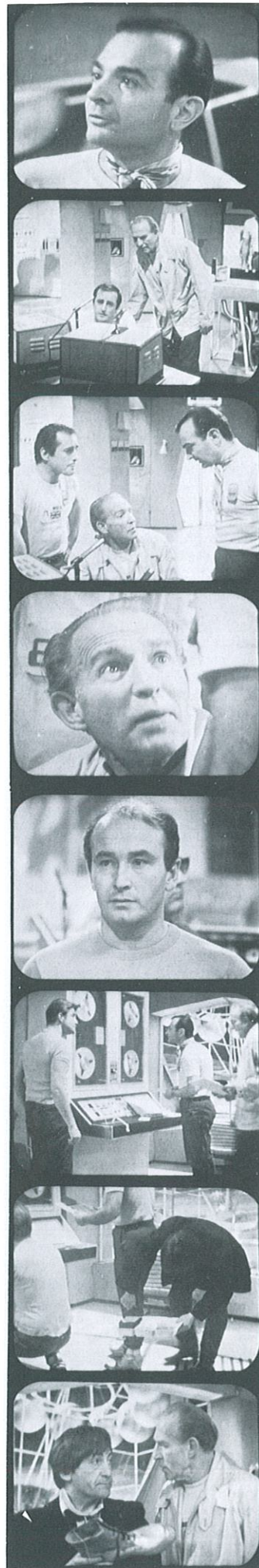


cycle - to find the cause.
POLLY: But that's no time at all!
HOBSON: It's time enough young lady, anyway that's all you've got, just 24 hours. Then get off the Moon, complete with this bloke here.
He points at Jamie.
POLLY: He's ill, you can't move him.
DOCTOR: I accept. Tell me, have you any sort of pathological equipment here?
HOBSON: Yes, Evans was doing an extensive research project, his equipment is behind this partition.
He leads the Doctor over to a collection of assorted scientific equipment:
Here we are. It's only a small unit. We're not ready to tackle a full-scale epidemic you see. Think you can manage?
DOCTOR: Oh yes, I think so.
HOBSON: Right, I'll leave you to it. But, mind, just 24 hours. He leaves by the door that leads to the weather control room and the Doctor picks up a metal dish and a tube of swabs.
BEN: What're you going to do?
DOCTOR: We'll start with this.
POLLY: Are you really a medical doctor?
DOCTOR: Think I did take a medical degree once. Yes, Glasgow, 1888. Yes, that's it, Lister.
He starts to take swabs from the patients on the ward:
Don't worry, it's all right. He's quite unconscious.
BEN: What can we do to help?
DOCTOR: I'll need to examine everything; clothing, boots, food, towels, everything. Will you go and get them for me?
POLLY: Have you any idea what it might be?
DOCTOR: I haven't the slightest idea, but we'll track it down.

A large number of technicians are gathered around the Gravitron. Hobson and Benoit are supervising the work. Both look exhausted.
HOBSON: I don't understand it. I'm sure there's a loss of co-ordination somewhere.
BENOIT: But where?
HOBSON: Look at the indicators. It should be steady as a rock.
BENOIT: It must be a fault in the Gravitron.
HOBSON: Nils, here.
NILS: Yes chief?
HOBSON: We're going to run a test. Move the probe and we'll see if the cursors move the right distance on the map, OK?
NILS: Right.
HOBSON: Benoit, keep an eye on the probe itself will you?
BENOIT: OK.
HOBSON: Deflect probe five degrees.
Hobson and Nils watch the cursors move across the map. They're way off. Five degrees should put them over Iceland. The cursors are sitting over Spain. Move the probe back again.
NILS: Right.
BENOIT: The probe seemed to deflect all right.
HOBSON: Then the fault must be here. This could be a major disaster. We can't stabilize the Earth field.
NILS: If we lose that hurricane, chief, all hell will let loose on



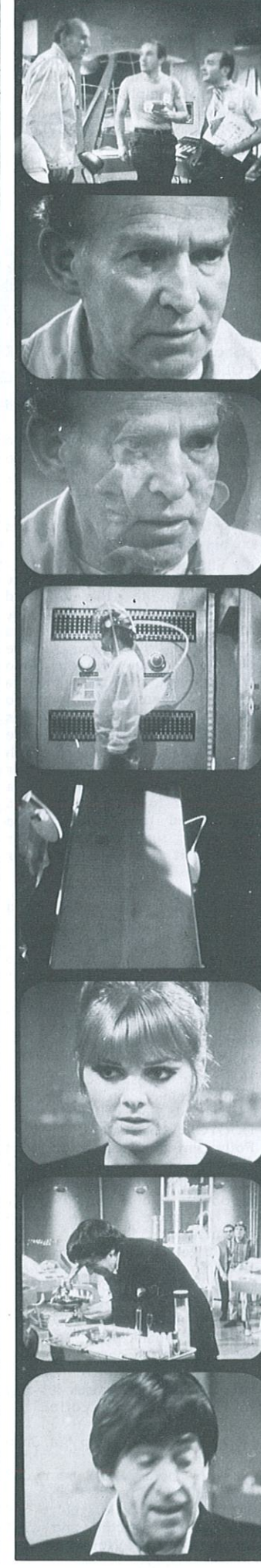
Earth. I have a wife and family...
HOBSON: Aye lad, we all have.
He addresses Benoit:
 Roget, check the potentiometers. Nils, check the hydraulic levels. We haven't much time.
Benoit dons a protective helmet and enters the Gravitron chamber. He starts to move the controls.
NILS: Field stabilizing at forty-eight chief.
HOBSON: Prepare to move probe. Check co-ordinates. We've got to hold that hurricane in the Pacific. Stand by. Now.
The probe starts to move upwards with a roar from its motors. Benoit emerges from the Gravitron chamber.
BENOIT: Twenty degree tilt completed.
HOBSON: The field is not correcting. We'll have to increase the reactor power.
BENOIT: We can't do that, the torus will burn out.
HOBSON: It's all we can do. A buzzer sounds.
CHARLIE: Earth calling!
Hobson picks up a hand set:
RADIO: International Space Command Earth calling Moon Weather Control. Stand by for Controller Rinberg.
HOBSON: He's actually going to talk to us this time.
RINBERG: Controller Rinberg speaking. Is that you Hobson?
HOBSON: Yes Mr Rinberg.
RINBERG: The directional fields are showing a progressive error. Reports have come in of wide spread pressure fluctuations in Atlantic Zone 6. You must get the Gravitron back in balance.
HOBSON: We're trying to compensate the error by realigning the probe. We have an error in the servos.
RINBERG: Well, there's no sign of any improvement here. We've just had a report from Miami, Florida. Thirty minutes ago they were enjoying a heatwave. Now Hurricane Lucy is right overhead.
BENOIT: There's only one thing to do chief.
HOBSON: What's that?
BENOIT: Shut it down.
HOBSON: What? Switch the Gravitron off?
BENOIT: It's the only chance.
HOBSON: We can't do that man. The collapse of the gravity field would devastate half the globe. There'd be storms, whirlwinds, hurricanes...
RINBERG: I overheard your conversation. It is quite out of the question. You are not to shut down the Gravitron under any circumstances, and that's an order.
HOBSON: I think perhaps you do not appreciate how serious the situation already is.
RINBERG: We have spent years in General Assembly negotiating methods of agreement between farmers, landowners and so on and I must say I can't blame them. You've got to get that thing under control. Quick! Now please get to it.
The radio cuts out. Hobson turns to his crew of scientists:
 Now you're all in the picture. We've got trouble, bad trouble, and what's more, not much time. We're going to run through every circuit, every field pattern, every



damn nut and bolt on Charlie-boy in there.
He indicates the Gravitron.
 A full Class A test until we've got him running sweet and smooth. Now you all know what to do, let's get on with it. Everyone scatters to their various positions and settles down to work. The Doctor enters with a bottle of swabs and a collection of specimen tubes. He starts to collect sample swabs from every surface, nook and cranny.
HOBSON: Right. We'll start on the main tape programme.
NILS: It's running.
HOBSON: Roget, give me the analogue values on module 6.
BENOIT: They look all right. A at 10 millivolts, B at 15, C at 26. That fits doesn't it?
HOBSON: yes, they're in normal limits. Roget, finish checking here will you? The answer may be in the control panel.
BENOIT: OK chief.
He addresses Nils:
 I'll sing out the binary conversion values, you check them on the readout, OK?
NILS: Right.
BENOIT: Channel 1: eight, one, three, four, six, eight, twelve. OK?
NILS: Yep, all spot on.
BENOIT: Right then...
The Doctor starts to remove some paper from his clipboard.
BENOIT: Hey! Careful! Eh!
The Doctor shies away.
BENOIT: Now, where were we? Yes, the fluid servo pressure. I reckon this is probably where the fault is.
NILS: Do you want them all, or just the main tank reading?
BENOIT: The main will do.
NILS: Right. Header one, 48 pounds. Header two, 47. Three, 42. Sine values equivalent.
BENOIT: They all fit, nothing there.
NILS: It must be the potentiometer net then.
BENOIT: Looks like that. Take us time to do that. We'll need the digital voltmeter.
NILS: I'll get it.
He stands to leave, unaware that the Doctor has unlaced his boot. Nils falls to the floor as the Doctor triumphantly holds the boot.
HOBSON: What the blazes are you doing?
DOCTOR: Just taking some specimens, that's all.
HOBSON: What do you want? Oh yes, very well, get on with it.
Polly is ministering the patients while Ben is checking through some small bottles of drugs.
BEN: We're nearly out of this interferon stuff.
POLLY: OK, go up to Mr Hobson and ask him where the rest is. Ben goes off to weather control. Jamie is still delirious:
 Where am I, what is this place? Is this the home of the piper?
POLLY: No, Jamie, you're on the Moon. You know, the Moon up in the sky.
JAMIE: Nae, I canna be alive. I've seen the phantom piper.
 A shadow moves across the bed from behind Polly. Jamie's eyes widen and he presses back into his bed in terror. Polly stiffens and, turning slowly,



screams. A spark leaps from the Cyberman's finger and Polly falls to the floor. Another spark and Jamie falls back onto his bed. The Cyberman bends down to pick him up but, seeing the head wound, backs away and turns to another patient instead and, plucking him up with one arm, carries him out of the room just as the Doctor enters from the other end of the ward. He drops his samples and rushes over to Polly.
DOCTOR: Polly, Polly, are you all right?
 Polly stirs and starts to awake.
HOBSON: Anything out on the probe servos?
BENOIT: The error detectors show a slight discrepancy - in normal limits though.
HOBSON: What about the overall feedback valve, we haven't checked that?
BENOIT: That's a thought.
HOBSON: I think it's unlikely to be a mechanical fault.
SAM: Mr Hobson sir, air pressure drop again.
HOBSON: Same as before?
SAM: Yes, just the same. Lasts about five seconds.
HOBSON: Odd, it's not the pumps, I'm sure of that. Has anyone asked permission to leave the base?
SAM: No sir, as far as I know the compression chamber's empty.
HOBSON: If I find anyone's been messing about in there without my permission I'll tear the hides off them.
A pile of sacks in the food store starts to move. It collapses to the floor revealing a hidden entrance through which a Cyberman emerges.
JOE: Pressure's up again now sir.
HOBSON: Thank heavens for that. I'll check over the control loop monitor.
BENOIT: I think you'll be wasting your time.
HOBSON: Nothing is a waste of time until we trace this fault and don't you forget it. You saw what's happening on Earth. We can't afford to miss anything. Now get on with it.
Sam stands up from his console:
 I think I've found something sir.
HOBSON: What is it?
SAM: One of the probe control antennae.
BENOIT: What's wrong with it?
SAM: According to these readings there are at least two pieces missing, not responding.
HOBSON: Missing?
BENOIT: Meteorites?
HOBSON: Could be, but I think there may be a simpler explanation. Benoit, when did those people arrive here?
BENOIT: Period eleven in the present lunar day.
HOBSON: Right, and when did the Gravitron start playing up?
BENOIT: About the beginning of period twelve.
HOBSON: And when was the last time we had anyone outside?
SAM: During period thirteen two men went out to re-align one of the solar mirrors.
HOBSON: That's it! That's enough for me.
BENOIT: I'm not quite with you.



HOBSON: It's simple. Strangers arrive period eleven, Gravitron goes up the spout period twelve.
BENOIT: I understand, but...
HOBSON: Come on, it's time to put the Doctor and his friends in cold storage.
Hobson makes a move for the door and pauses:
 Just a tic. Get two men to look at the antennae will you Sam?
SAM: Yes chief.
Sam looks at the work rota:
 Now let me see, oh yes. Joe, nip down to the mess deck and tell Jules and Franz that I want them up here sharpish. As Joe reaches the door Ben bursts in:
 Another patient's gone!
HOBSON: What! Come on.
 They all rush from the room.
Jules and Franz fix on their helmets and check each others' air supply in the cramped airlock of the moonport. There is a loud hiss as the air is pumped out. Slowly the two men climb up to the external lock and open it. The harsh lunar light streams in.
The Doctor is sitting hunched over a collection of scientific instruments. He looks pessimistic: Nothing, absolutely nothing.
POLLY: Isn't there any clue?
DOCTOR: Complete blank. All tests are negative. As far as I can tell, this whole ridiculous place is completely sterile.
POLLY: Then we'll have to tell Mr Hobson I suppose.
DOCTOR: I don't think he's going to like it very much. He seems to be relying on me to discover the cause of this disease.
POLLY: Would it...could it possibly have anything to do with Lister?
DOCTOR: Lister?
POLLY: You did say you took your degree in Glasgow in 1888. That seems an awful long time ago, 2070 or whatever it is.
DOCTOR: Polly, are you suggesting that I may not be competent to undertake these tests?
POLLY: Oh no, no, no. I was just wondering if there was something Joseph Lister hadn't known about in 1888 which might have helped now.
The Doctor listens at the door:
 Shh, there's someone coming. Hobson is probably after blood...ours!
He indicates to the samples:
 Quick, look busy.
Hobson enters with Benoit, Bob and Ben:
 That's the limit.
DOCTOR: Hmm?
HOBSON: That's the third person to disappear in a few hours. It's completely illogical. A sealed base, no-one coming in or out. People just vanish! They can't be found inside...
DOCTOR: Would you...
HOBSON: What?
DOCTOR: Please close the door. My slides you know, dust and all that.
Benoit shuts the door. The Doctor starts to scrape at a boot he has collected.
HOBSON: It must be you people. We've got some straight talking to do, you and I.
DOCTOR: Polly.



POLLY: Yes Doctor?
DOCTOR: Another boot.
Polly passes him another boot.
HOBSON: Did you hear me?
DOCTOR: Oh yes, very strange.
HOBSON: Now look here...
The Doctor pushes him back:
Do you mind, I am trying to help.
HOBSON: Help! Is that what you call it? Well, your time's up.
POLLY: Not yet. You said...
HOBSON: I don't care what I said. All this nonsense. Have you found anything?
DOCTOR: I believe I have.
HOBSON: Really?
DOCTOR: I'm onto something. But I must have peace and quiet. How can I work under these conditions? Out, all of you!
The Doctor ushers them out.
HOBSON: We'll give you just ten minutes.
Hobson and his crew leave.
POLLY: Did you mean that?
DOCTOR: What?
POLLY: Have you found something?
DOCTOR: Why don't you go and make some coffee. Keep the others happy while I try and think of something.
POLLY: Alright.
Polly leaves as the Doctor works on his slides and samples.

Jules and Franz slowly make their way to the affected antennae. Suddenly the inky shadow of a large figure cuts across the bright lunar surface oblivious to the two men who start to examine the elements of the antennae which has two broken lengths lying at its base. They still fail to notice as two Cybermen approach from behind and raise their arms in unison, delivering a fatal blow to each of the two spacesuited men who fall to the lunar surface. From their posture it appears that their necks are broken.

HOBSON: Have you completed your examination?
DOCTOR: Just about.
HOBSON: You've turned this base upside down. Poked your nose into everything.
DOCTOR: Oh yes, everything. Clothing, machinery, boots...
HOBSON: And you've found?
DOCTOR: Found? Nothing!
HOBSON: Yes. Somehow I didn't think you would. So what I told you still stands.
DOCTOR: Oh, thanks!
Polly enters with a tray of coffee and starts to hand out cups to the technicians.
HOBSON: Benoit, you'd better see how those two are getting on outside.
Benoit gets up and leaves.
POLLY: Anyone not got coffee?
John, Bob and Hobson all take cups from the tray.
POLLY: And here's the sugar.
HOBSON: Thank you.
He takes a spoonful and stirs his drink. John also takes a spoonful. Hobson raises his cup to take a sip of his coffee.
POLLY: It's hot!
Hobson lowers his cup but John takes a cautious sip.
POLLY: Doctor, how about you?
DOCTOR: No thanks Polly.
HOBSON: As I said, you've had your chance Doctor, and what have you found? Nothing.



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Suddenly John stiffens and drops his cup. He shudders convulsively and collapses to the floor. Black lines start to creep down the back of his hand. The Doctor bends to examine him and then turns his attention to the tray.
HOBSON: Never mind that! Here Charlie, what's his name...Ben, get this chap into the medical unit.
The stricken man is carried out. The Doctor starts to count on his fingers and mutters to himself. Hobson raises his cup to his lips.
DOCTOR: Don't drink that! He knocks the cup to the floor.
HOBSON: What the heck!
DOCTOR: It's the sugar. That's why the disease doesn't affect everybody. Not everyone takes it!
Hobson reaches to pick up the sugar container.
DOCTOR: Don't touch it! He produces a pair of forceps and picks up a sugar cube. He carries it to the microscope and starts to prepare a slide.
HOBSON: What are you doing?
DOCTOR: Just be patient. He leans over the microscope and starts to focus it:
Just as I thought. A large neurotropic virus.
HOBSON: What? Like a space plague?
DOCTOR: No, it's a large infective agent which specifically attacks the nerves. That's why the patients have got these lines on their faces. They follow the course of the nerves under the skin.
HOBSON: That's all very well, but how did it get in here?
DOCTOR: I think the Cybermen deliberately infected the base.
HOBSON: My men have searched every inch of the base. There's nobody unaccounted for and there's no space big enough to hide a cat let alone a Cyberman! Anyway, how did they get in?
The Doctor scans the room:
One moment.
HOBSON: What is it?
DOCTOR: Did you say you had searched the base?
HOBSON: Yes, what of it?
DOCTOR: Every nook and cranny?
HOBSON: Yes.
DOCTOR: No possibility of anyone hiding?
HOBSON: None whatsoever.
The Doctor turns to the beds:
Did your men search in here?
HOBSON: Well...
DOCTOR: Did they?
HOBSON: Look, there have been people in here all the time and so they probably...
DOCTOR: Did they search in here?
HOBSON: No.
POLLY: But there's nowhere in here they could hide.
The Doctor moves along the row until he comes to one of the covered forms that is far bulkier than the rest. Huge silver feet protrude from the base of the bed.
POLLY: No, no!
The Doctor gestures to everyone in the room:
Back, back, get away.
It is too late. Without warning the bed-clothes are flung back and the domineering form of a Cyberman springs to its feet. It draws its weapon and points it towards the humans.



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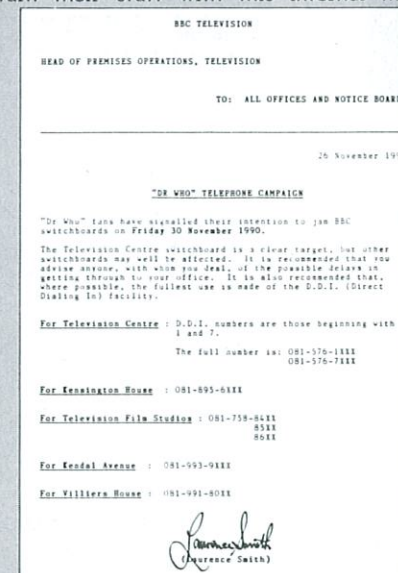
BBC UNDERPLAYS IMPACT OF DAY OF PROTEST

DOCTOR WHO FANS are claiming a major victory over their November 30th 'Day of Protest' which brought chaos to the BBC's switchboards.

However the BBC, clearly embarrassed by the whole affair, appears to have intentionally misled the press into claiming that the campaign was a failure. The Daily Telegraph, in its 1st December edition, reported that it had been told by the BBC that only 250 calls had been received by lunchtime while The Daily Mail, in a snippet of news titled 'Who Flop' said "Fewer than 400 calls were logged". Only London's The Standard came close to stating that the number of calls had been "substantial". A caller to Alan Ayres, the new drama publicity spokesman including Doctor Who, at 6pm was told that only 700 calls had been logged all day. However, within just one minute the caller was interrupted no less than three times while other calls to Ayres on the same subject were diverted!

The reality is that the true number of calls made in connection with the protest probably runs into many thousands, although the exact amount will probably never be known as the BBC conspire to cover-up the genuine figure.

The BBC went to great lengths to pre-warn their staff with this internal memo



and even installed extra lines in preparation for the onslaught, but they were still clearly taken aback as anyone who dialled the 081-743 8000 number will know. On getting through on this number callers were invariably put in a queue lasting anything up to twenty minutes before a free line was available in the Duty Office. It is estimated that up to a half of the

callers stated that they were phoning regarding the campaign before they got through to the Duty Office and were immediately diverted to a recorded message which patronisingly informed them: "Thank you for your call concerning a new series of Doctor Who. We apologise, but within our limited space/time continuum lines to the duty/information office are busy at the moment, but rest assured an automatic record is being kept of all telephone calls received on this subject. As fans of Doctor Who will appreciate, the formula for a new series has to be absolutely right and talks continue with independent production companies as to how best this might be achieved. Certainly a short break for the Doctor should not be seen as a one-way ticket to Gallifrey. Thank you for your interest."

And it wasn't just the Duty Office which some enterprising fans pursued. On realising that direct lines to BBC heads like Jonathan Powell and Peter Cregeen had been changed for the day, many got through to these influential people via the mainline number simply by formally requesting to speak to the relevant offices. Their somewhat irate secretaries were put on the spot, as one BBC source told DWB: "There was not one office where the fans did not penetrate - the BBC was in chaos the whole day! I believe two calls were even logged at the BBC canteen! The BBC definitely were not expecting such a forceful reaction from Doctor Who's fans and staff were briefed to underplay the flood. Whatever the outcome the phone-in was too successful not to have made some mark on the BBC and I believe it will ultimately have done some good."

STATEMENTS ON THE FUTURE

As for progressive news regarding Doctor Who's future, which is what the campaign set out to achieve, nothing new was added to the present situation, although two conflicting theories as to what the future holds did emerge. Within BBC Centre itself the view is that time is being taken while talks with independent producers continue and that the series will be coming back, be it in 1992 or the year 2000. The recorded message itself is as uninformative as it is patronising and staff manning the Duty Office were very unforthcoming. One female operator agreed with a caller's view that the series had got silly in recent years with performances by Richard Briers and Ken Dodd and added that he wanted a new production team instated, to which she replied, obviously well-informed on the subject, "We agree with you which is why it is off the air - it had run out of steam."

Peter Cregeen's office eventually compiled a statement after it realised it

had been infiltrated by Doctor Who fans which read "We hope to be able to make a new series of Doctor Who but we want to get the formula absolutely right and it doesn't mean we are closing the doors on the Tardis yet", which is in conflicting contrast with Cregeen's assurances a year ago of taking the show "Through the '80s".

However the line being issued by BBC Enterprises is far more clear-cut and pessimistic. Channel 4's Right To Reply covered the campaign in its December 1st edition and was openly condemnatory of the BBC's attitude regarding its request for a spokesperson to come onto the show and permission to show Doctor Who clips. Researcher Una Murphy told DWB that the picture of the BBC painted by the fans had been spot on. "They are a law unto themselves", she told us. Originally Channel 4 were planning a ten-minute confrontation between one of the BBC decision-makers and a leading Who fan to iron out their differences on air. Initially James Arnold-Baker, the Head of BBC Enterprises, agreed to appear but was apparently dissuaded by his colleagues at the last minute. Instead Richard Landen, ex-editor of both the DWAS magazine TARDIS and Doctor Who Monthly, gave an accurate summing-up of the reasons behind the protest. This was concluded with a telephone statement by Arnold-Baker who said: "The property is an old one, it's had its day and is no longer commercially viable."

DWAS INACTIVE AS EVER

Fans who only subscribe to the Doctor Who Appreciation Society for their information will have been unaware of the day of protest, although news of the campaign was first aired at PanoptiCon X at Coventry in October. Ironically the November edition of CT, the society's 'news' letter, was largely given over to the DWAS congratulating themselves over the event, but nowhere was even a mention of the phone-in to be found. DWB asked its new editor, Martin Kennaugh, why he had apparently ignored the campaign, and he responded that he personally felt that it would paint the fans out to be "loony types" in the eyes of the BBC. Challenged that surely this was something his readers should decide for themselves and that he should have published the information in the interest of DWAS members, he referred us to the membership secretary John Collins for an explanation. Two weeks later we are still awaiting a reply to a polite letter we sent requesting an explanation for DWAS members who read DWB, some of whom have written to us saying that they feel betrayed by the Society which supposedly exists to provide a full service of information to its members. Originally the campaign was organised by a collective of all the leading fan bodies and magazines in Britain, as well as Australia and America, and it even had the backing of professional science fiction magazines like TV Zone and Starburst. Andrew Beech of the DWAS executive was also keenly involved and his involvement helped launch the campaign at PanoptiCon X - yet the official Doctor Who fan body chose not to reveal the news to its members which could have (but thankfully didn't) jeopardized all of the hard work done to ensure that it was a success. Even Marvel's DWM, who need to keep in good favour with the BBC, mentioned the campaign, although immediately negated any impact they made with a pointless reference to the legality of the operation. Ironically the same issue carried a letter pleading for the fans to get together and do something, yet it seems that when they finally do people are intimidated in the same magazine by the (non-existent) threat of legal action. DWM will have dissuaded many fans from phoning the BBC on the

DWB, PO Box 1015,
BRIGHTON BN2 2YU

THE END OF ANOTHER YEAR for DWB, and with it 52 pages packed with the very best in telefantasy articles and information. I'm sure you will enjoy our re-creation of 'The Moonbase' via John Cura's remarkable off-screen stills and a special thanks to everyone involved in allowing DWB to publish it.

DWB will be taking a five-week break in late January and February and the next issue will be out at the beginning of the new year, followed by issue 87 at the beginning of February and #88 in mid-late March. This way we won't have to miss an issue as we have done in previous years, but to avoid any delay please resubscribe immediately following the information at the back of this issue.

Despite the gloomy air that pervades the Who front, have an enjoyable Christmas and New Year. GARY

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THE MOONBASE PHOTONOVEL

Cover Andy Walker
Story(c) Gerry Davis
Photonovel Adaption Anthony Clark
Still(c) John Cura/John Davies
Technical Observations Jeremy Bentham
Production Credits David J. Howe

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Continued from front page...

30th, even though they stand to lose as much as the fans.

NATHAN-TURNER ATTEMPTS SABOTAGE!!

John Nathan-Turner used the platform of the recent CyberCon II event in Wimbledon on November 24th to urge the audience of 100 fans not to participate in the day of protest. Apparently under the delusion that he is still the series' official guardian, he warned that "the campaign will cause irreparable damage", but his vain attempt met with only a stony silence. As one attendee later pointed out, "He should stop interfering in affairs that no longer concern him. It's obvious that he doesn't want the campaign to take off, after all, it stresses the need for a new producer. He only has his own and not the series' best interests at heart."

CONCLUSION

The verdict from most leading fans is what many people have suspected all along: that the series has been dropped for the time being with no intention of bringing it back in the immediate future, if at all, and that the BBC's stalling was designed to alleviate a similar uproar to that which greeted the hiatus in 1985. Certainly it would appear that the BBC were genuinely interested in tendering the rights over to an independent production company, hence Peter Cregeen's optimistic statements a year ago, but it is BBC Enterprises who appear to be reluctant to provide the funding for a new series, despite the fact that Doctor Who is one of their biggest earners.

For the time being we would urge all readers to continue writing to the BBC and phoning their Duty Office requesting the series' reinstatement with a new production team.

DOCTOR WHO CANCELLED IN BSkyB MERGER

DOCTOR WHO, along with other classic BBC series, has been withdrawn from BSB following the merger in mid-November with Sky Television.

The realisation that the repeat of The Daleks episode four on December 1st would be the last Doctor Who episode seen on television for some time came as a cruel blow for fans already anxious for news of a new series. BSB announced only recently that they would be reshooting Doctor Who "from the start" but sadly, apart from some original episodes broadcast over the unique Doctor Who Weekend, they never got beyond showing material not already available commercially on BBC Video.

EQUITY AGREEMENT

The reason for the withdrawal, at least for the time being, is because the agreement between BSB and Equity - whereby the company paid £3.5 million for 1000 hours of BBC programmes (including over 200 hours of Doctor Who) on the proviso that they would produce a certain percentage of their own home-grown drama productions - did not extend to Sky who buy all of their series from other TV companies. The newly merged company - British Sky Broadcasting - which is now owned jointly by Rupert Murdoch's News International and BSB's shareholders, did initially include some BBC programmes in their new schedule which officially started on December 2nd, but subsequently withdrew these after Equity threatened legal action.

The actor's union is seeking an agreement from the new company to the effect that it will spend as much money on making new programmes as it does on buying old series, but this is unlikely to see fruition in the near future as the company do not foresee breaking even until the end of 1993 at the earliest. Equity also argues that BBC shows

broadcast from Sky's Astra satellite would seriously jeopardise sales abroad.

DISH EXCHANGE

Fans who own BSB dishes can continue watching the new line-up of channels on the existing D-MAC hi-band system, but in the New Year will be expected to exchange their dishes and receiver for the Astra equipment. Hopefully it won't be too long before an agreement is reached enabling Doctor Who's return to satellite television.

VINTAGE VIDEOS

BBC VIDEO has contracted John Nathan-Turner to look over the best of what's left of odd black and white episodes of Doctor Who with a view to putting together two tapes of material, one featuring William Hartnell, the other Patrick Troughton. Each will feature three episodes linked together with three specially-recorded five-minute segments explaining the background to the episodes chosen.

JNT will make his selection in January from which a short list will be drawn up and a final selection made. *The Chase, William Hartnell's 1965 outing with the Daleks, has been added to 1991's Doctor Who video line-up, fuelling speculation that City of Death has hit copyright problems.

MOVIE DOCTOR CAST?



THE DAILY EXPRESS has reported that Dutch Guinness-guzzling/Bladerunner star Rutger Hauer is to play the movie Doctor. Coast to Coast producer Peter Litten is quoted as saying that his portrayal "will be a more dangerous and darker Doctor...he's a mystery and an enigma...he will be a much more physical Doctor who can handle himself and will not resist a fight!" Here we go again...

MACRA TERROR STILL FIND

DWB is pleased to announce the discovery of a set of John Cura off-monitor stills from episode two of the chilling 1967 Patrick Troughton story The Macra Terror which will be published next issue...

See inside back cover

BOOK NEWS

W.H.ALLEN have now scheduled or published all of the Doctor Who stories that they can get cleared. Only six remain un-novelised; two Douglas Adams (The Pirate Planet and City of Death) and four Dalek tales (Power, Evil, Resurrection and Revelation of the Daleks). Adams does not want his scripts touched for a variety of personal reasons, not solely financial, but the problem surrounding the Daleks is more complex. As previously explained in DWB, the outstanding adventures featuring the Doctor's greatest enemy would, under the normal Target contract, garner no income for Terry Nation as he neither wrote them nor would be interested in novelising them. His agent Roger Hancock has therefore vetoed them seeing the light of day. Target were prepared to offer special payments to Nation for each of the four stories, and just when an agreement seemed to be reached Hancock added some stipulations about the future use of the Daleks that Target felt were impossible to accept. As for Remembrance of the Daleks, which was recently published although not written by Nation, that was one story which Hancock accidentally let slip through the net.

Peter Darvill-Evans, Target's Doctor Who editor, has all but given up hope of ever getting an agreement. He also feels that if the stories were cleared they would end up coming out in the middle of the all-new adventures and this would in some way leave them out on their own. From now on he is looking to only publish new stories featuring McCoy and Aldred as if they were the season that we may now never get and, by way of injecting new life into the existing range, is selecting titles at the rate of two per month for re-releasing in the new video-reprint format with new covers and sleeve notes comprising brief story teasers, transmission dates and background information.

The Target schedule up to September 1991 is as follows - Jan: (Reprints) The Brain of Morbius and The Web Planet (Dicks/Strutton). Feb: (Reprints) The Dominators and The Five Doctors (Marter/Dicks). Mar: (Reprints) The Ambassadors of Death and The Auton Invasion (Dicks). Apr: (Reprints) Day of the Daleks and Death to the Daleks (Dicks). May: (Reprints) Revenge of the Cybermen and The Ark in Space (Dicks/Marter). Jun: (Reprints) Castrovalva and Four to Dooomsday (Bidmead/Dicks). (New release) Timewyrm 1: Genesys (John Peel). Jul: (Reprints) The Krotons and The Chase (Dicks/Peel).

Aug: (Reprints) Planet of the Spiders and Robot (Dicks). (New release) Timewyrm 2 (Terrance Dicks). Sep: (Reprints) Genesis of the Daleks and Masque of Mandragora (Dicks/Hinchcliffe). (New release) The Pescatons (Victor Pemberton).

Timewyrm III and IV by Nigel Robinson and Paul Cornell will be published in October and December respectively on a two-monthly basis as opposed to the originally envisaged monthly schedule. Alister Pearson has been assigned the reprint commissions for the non-video tie-ins and can use any of the Doctors on his work as and when he wishes. He finally won Peter Davison over at Nebula 90 and his rendition of the fifth Doctor will premiere on the Castrovalva reprint.

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SCRIPT BOOKS AXED

Katy Wild, the commissioning editor at Titan Books, has confirmed that there are no plans to release any further Doctor Who Script Books. The specialist appeal of the series proved insufficient to warrant more titles being added to the four - An Unearthly Child, The Daleks, Tomb of the Cybermen and The Talons of Weng-Chiang - presently available.

Whilst there may be little point in adding titles that are already available in the Target series, there would be a market for scripts that never made it to the screen or were greatly re-written. Indeed Titan were considering releasing Season One's The Masters of Luxor and Return of the Cybermen (known as Revenge after Robert Holmes' re-write), but neither are to be taken up. It would also have been interesting to see how Destiny of the Daleks read before Douglas Adams rewrote it as a comedy. It is also arguable that some novels do little justice to their original sources, particularly some of the books from the one-a-month production line era of Terrance Dicks, and a chance to read the original scripts would restore justice to some of these under-represented classics.

Anthony Clark

EVENTS

EXO-SPACE

In the shadow of Nebula and Panopticon Exo-Space could easily have flopped. That it was actually about the most enjoyable convention this year is a remarkable achievement for this 120-capacity event, proving that big is by no means best.

The smaller number of attendees gave it a much more friendly and intimate atmosphere than its larger counterparts and the setting was nicer too: a hotel with its own extensive grounds rather than opening onto a main road. Taking advantage of this the committee organised both a barbecue and a professional firework display on the Saturday evening, it being two days before November 5th, which went down extremely well, especially with the weather being so mild.

In keeping with the generally low-key tenor of the event, Exo-Space did not boast an extensive guest list - it was, of course, to have marked the return of Graham Williams. Although several other guests pulled out at the last moment, the event was able to claim the first British convention appearance of Lalla Ward



who more than made up for any disappointment by bowling everyone over by being charming, witty, forthcoming, beautiful, forthcoming and, above all, interested all in one - the perfect convention guest! Time can do wonders for a guest's willingness to be free and frank, and when asked about team rapport when Matthew Waterhouse was cast, she replied simply "What rapport?", and a lot more besides. Let's hope this won't be her first and last convention.

Also attending his first event was '60s writer Ian Stuart Black whose association with the programme in fact ended before most of the audience were born. Nevertheless older fans kept the panel moving and his memory was aided by the director of his The Savages story Christopher Barry, as ever a popular guest.

Another highlight of the event was the screening of four Next Generation episodes for most of the Sunday afternoon which did have the unfortunate effect of making the event seem to be over some time before it actually was.

The Exo-Space team were far and away the most helpful and agreeable committee I have yet encountered, always willing to stop and talk, to help and buy you a drink! They claim to be planning bigger and better things for next year's event, but judging by the quality of their first outing this will be no easy task.

CYBERCON II

One-day conventions are curious affairs; a completely different experience to the weekend events which have dominated the circuit in recent years. The atmosphere tends to lack the forward-looking appeal of the Saturday evening booze up and therefore never really gets started. CyberCon II was no exception, even though its venue - Rutlish School in Wimbledon - was currently being much-publicised in the press

as the hall of learning at which our new Prime Minister John Major attended as a lad.

Convention stalwart Nicholas Courtney did his usual routine (except he forgot to tell his "eyepatch" anecdote - is this a first???) and was joined by Terrance Dicks, always an interesting guest. The most interesting, however, was Michael (Cybercontroller) Kilgarriff providing the main link to the convention's theme, even though the other guests were loosely associated with the silver giants. He clearly knew his stuff and didn't allow the interviewer to get a word in edgeways. It's always a pleasure to listen to someone who clearly remembers his work on the show and Kilgarriff's Tomb of the Cybermen recollections were wonderful, especially when he bemoaned the fact that in this, as in both his other Who stories (Robot and Attack of the Cybermen) he had to fall over in his heavy costume and get cut and bruised all over. He was least keen on Attack, criticising it for its overt violence. Some generally disparaging remarks about Jon Pertwee's ego rounded the panel off nicely.

One would have thought that, having left the series, John Nathan-Turner would have the courage to be more candid and forthcoming, but no, he was as unhelpful and repetitive as ever. One suspects he will be doing a lot more UK conventions in the coming months to boost his current unemployed income, particularly now as the Americans no longer seem to want him (he must surely have felt peeved that the US event of the year - Visions 90 - was occurring in Chicago at the same time), but he will need to be more frank and honest with British fans if he is to secure future invites. He must also relax more and not appear to be prepared for the worst every time a new question is thrown from the audience.

One-day events are best based around specific themes, and I feel the 'Cyber'-aspect of this event was not stressed enough and fell some way short of the mark.

Reviews by Peter Linford

FLEECING THE FANS

STATESIDE COMICS

MARVEL COMICS and the other organisers of the recent Doctor Who Stateside Comics signing (Barnet, November 10th) will doubtless describe it as "a resounding success" or something similar. I'd like to make the point that, while the event may have been a great success financially, it symbolised an increasingly worrying climate where fans are being commercially exploited as never before.

Upon travelling by British Rail to Barnet, and from there walking quite a way to the shop itself, I was quite pleased to be greeted by only a small queue outside the shop a mere half an hour before 'the event' was due to begin. As anyone having attended Forbidden Planet's Doctor Who signings will know, waiting for hours for an autograph is quite a drag so I was pleasantly surprised. However, rather than the slight drizzle on the day being the culprit, I soon discovered that the relatively small size of the crowd probably had more to do with the fact that the shop wasn't admitting anybody until they'd bought a five pound voucher at the door! This presumably included the large number of young children present. The voucher was redeemable against goods inside, although a young child buying DWB with his voucher was later told he would receive no change. No mention of this effective entry fee/credit note was made on any of the promotional leaflets for the event. No mention was made in the advert published in TV Zone. No mention was made in DWB's preview.

In fact no mention was made anywhere until you'd actually set foot inside the shop, by which time you'd probably travelled quite a distance (Barnet is hardly central London) and queued outside.

Once inside things didn't get much better. After collecting their merchandise in the shop area the customers then had to queue to get to the signing area downstairs. Before entering below bags had to be deposited outside (an understandable move to combat shoplifting) and a large security guard asked me if I had my merchandise voucher - an insulting and patronising move considering I couldn't have entered the shop without it!

In the signing area things got curiously and curiously. The somewhat limited nature of the merchandise available in the shop (most of which seemed to be provided by the event's organisers; Marvel, W.H.Allen and Metro Music) led to the somewhat bizarre scenario of the Marvel panel signing Target books. Although I believe that Andrew Cartmel has every right to put his signature on a copy of The Curse of Fenric and Survival, I wonder how John Freeman, Lee Sullivan and Dan Abnett justified it? Were they involved in the production of the stories or the books in any capacity?

The cramped nature of the downstairs section made it wholly unsuitable for such an event and led to patronising comments such as "Keep moving now, don't keep your fellow Whovians waiting" from one suit-clad member of the shop's management. The geniality of Colin Baker, John Nathan-Turner, Andrew Cartmel, Sophie Aldred and co. was small consolation in light of the atmosphere that had been generated following the complaints from many of the fans I spoke to.

Stateside Comics and their financial collaborators were responsible for highlighting just a part of a growing trend to financially exploit fans - often with products of little or no relevance to the programme such as the Myth Makers and Abslom Daak records. What's worse is that the freedom of choice when deciding to buy such products is somewhat restricted when one is forced to shell out a fiver on a credit note in order to attend a signing. Just as I hoped that Stateside et al were lone perpetrators in this exploitation, I noticed that the next Mediaband photographs signing carries a two pound entrance fee. This, of course, being in addition to having to purchase photographs of which, strictly speaking, many have little reference to any television productions of Doctor Who. I remain a fan of the programme but wish to have no further part in the commercial exploits of those who appear to have no other aim but to fleece fans for all they can get.

Adam Smith

BEWARE EXPLOITATION

EDITOR: DWB is becoming increasingly concerned with stories like the above. Merchandisers have long recognised that a vast proportion of fans are willing to buy literally anything that bears a reference to Doctor Who, and while the quality of these goods may be dubious, freedom of choice enables people to decide whether or not to purchase them. Recently dubious new tactics to entice fans to separate with their money have started to spring up, some of which wouldn't be out of place for an investigation on Watchdog or That's Life.

DWB aims to expose any of these schemes as a service to its readers, after all, DWB is produced by the fans as opposed to a commercial enterprise who might have a vested interest. We are asking for readers to send in evidence of anything they feel is unjustly misleading that ultimately leads to an enticement for a fan to part with his/her money. DWB will examine each case objectively and, in some circumstances, will consult legal experts for advice and consumer rights. This doesn't just refer to Doctor Who products and services but anything related to the genre. By exposing such cases in our pages we can at least alert readers who might otherwise unwittingly be deceived into parting with their hard-earned cash. Send your cases to our usual address.

NEXT ISSUE: Doctor Who Phonelines

MEMORY CHEATS 'The Moonbase'

THERE ARE MANY 'Doctor Who' stories which are almost universally recognised as classics by the programme's legions of fans.

Stories like *The Daleks*, *The Aztecs*, *The Evil of the Daleks* and *Genesis of the Daleks* have visual evidence to back up the assertion (albeit just one episode in the case of *The Evil of the Daleks*). Others are thought of highly, despite the lack of visuals. *The Tomb of the Cybermen* and *Fury from the Deep* fall into this category. I think there is a danger in this blind acceptance, as the stories which we think of as classic may turn out to be just plain turkey if they are ever recovered from the mists of time.

To give you an example of what I mean, I remember back in the early days of *Doctor Who* fandom, when video was a thing of the future, that soundtracks were the only means of reliving past adventures. One of my favourite soundtracks was *The Krotons*. I had no idea what the sets, characters or monsters were like on screen - only a few hazy memories and some BBC photos gave an indication. But from the soundtrack I swore that *The Krotons* was classic material. The sound effects, the plot, the atmosphere, the blaring Kroton voices, all combined to give a mind's-eye image that was very impressive indeed. And then we saw the programme itself as a part of the BBC's Five Faces repeat season in 1981. No one could have been more disappointed than myself. The sets were creaky and cardboard - remember the sequence in episode one where the door sticks as it opens - the acting was abysmal and the Krotons themselves were one of the worst monsters ever to have appeared before or since.

Before 'The Moonbase' was recorded, Kit Pedler decided it would be a good idea (as well as a bit of fun!) to gauge the public's reaction to the new-look costumes and so, with the aid of one of his taller medical students, toured the streets of Clapham in London near to where he lived in 1966. During the course of the outing he took these photographs which have only recently come to light and have been painstakingly restored.

What I am trying to say is that to give an appreciation of any piece of entertainment, you have to experience it in all the dimensions it was intended to have. If it is a radio play, then all you need is to listen. For theatre, you have to attend and see the sets, the costumes, the subtleties of performance that make up the whole. For television or cinema you must be able to see the pictures and listen to the sounds. A soundtrack and a collection of stills is not enough as the mind's-eye is the best director, cameraman, sparks, set designer and actor known to man.

However, when all we have to represent a piece of *Doctor Who*'s history is a soundtrack and some photos, then that is what we must judge by.

The Moonbase has always been one of my favourite Troughton adventures. It ranks highly, along with *The Tomb of the Cybermen*, *The Ice Warriors*, *Fury from the Deep* and *The Evil of the Daleks* as one story which I will never tire of listening to. Like *The Ice Warriors* and *The Evil of the Daleks* we do have some actual episodes on which to judge it, but regrettably these do not do it any favours. Perhaps the worst aspect is in the visual effects. Who can forget the laughable Cybermen spacecraft arriving in episode two, or the zero-gravity balletics performed by the Cybermen in episode four? We may want to forget them, of course, but they are there, on screen, proof of visual effects at their most dire.

But let us start at the beginning.

Character building was what most of the black and white *Doctor Who* was about. The Doctor and his companions had a lot of trouble taken over them by the Script Editor and Producers, to ensure that they

were more than cyphers on the page. Sometimes this worked well (Ian, Barbara, Jamie, Victoria) but sometimes it failed (Steven, Ben, Polly, Zoe) and the characters became stereotyped and a little cardboard (and I'm not talking about Jamie in *The Mind Robber*!). Placing *The Moonbase* within *Doctor Who*'s continuing context, it was the story after *The Underwater Menace* and before *The Macra Terror*. It was Troughton's fourth, Jamie's third and the Cybermen's second.

The TARDIS leaves the lost city of Atlantis to its watery fate en route for Mars, but careers out of control until it arrives on the Moon. The first interesting characterisation comes with Jamie's difficulty in accepting that they are on the Moon as the Moon is "way up in the sky". We then progress with the science lesson and discover that the Moon has no atmosphere and that its gravity is less than that of Earth's. The plot insinuates itself carefully as Polly sees a glow in the sky (the Cybermen's spaceship arriving) and then the quartet is forced to stay on the lunar surface as Jamie, in a rash bout of space hopping, knocks himself out close to the massive dome of the Moonbase itself and is taken inside by the crew. Incidentally, this incapacitates him for most of the story - a deliberate ploy as Jamie was actually a late addition and didn't have a part written for him in the script. Meanwhile the Doctor and his other companions follow and rapidly find themselves the centre of attention as the Base's controller, Hobson, tries to maintain order, even as his men are picked off by a mysterious space virus. The rest of the plot is detailed elsewhere in this publication, but the important thing to note is that all the main characters -

Jamie, Ben, Polly, the Doctor and Hobson - are established almost immediately.

Another interesting point is in the ongoing explanations of plot for the casual viewer. As the story progresses we receive one-liner explanations of who the Doctor is, what the Moonbase's function is, what the date is, who all the crew are, what the TARDIS is, why it was pulled of course and so on. This continues into the subsequent episodes as various characters ponder on recent events at the start of each episode, neatly filling in the gaps so that the casual viewer can follow, and more importantly understand the plot. This care over plotting can also be seen in *The Ice Warriors* where, despite the fact that two of the six episodes are missing, anyone watching the remaining episodes is not in the dark for too long before they can work out what has happened and what they have missed. This is an important aspect of *Doctor Who* that has been completely forgotten in recent years. The worst example being the Master, who is re-introduced in each story with no explanation as to who he is or what his interest in the Doctor is, nor even an explanation as to how he survived his 'death' at the conclusion of his previous story.

Something that has been commented upon before is the fact that *The Moonbase* is almost a direct re-make of *The Tenth Planet*. For the Arctic Base, substitute the Moon, for General Cutler put in Hobson and replace the radiation by gravity. The plot is the same. The Doctor arrives, is accepted as some sort of adviser. The Cybermen invade, are repelled and then invade again, but this time the Doctor is ready for them. The reason for this was simply that the Script Editor, Gerry Davis, wanted another simplistic story of the kind that he felt worked best: a group being isolated with no hope of rescue, which then has to battle the menace to win out (see Introduction).

Not everything was the same as in *The Tenth Planet*, though, and the most obvious change was in the Cybermen themselves.

As the director Morris Barry recalls, he was not given any clues as to what the Cybermen should be like - his only reference point was the script. "All I think I knew was that Cybermen actors had to be well over six foot two tall as a minimum - six foot four was fine - which made casting a bit of a problem. Once we had the actors, then their boots were blocked up by about four or six inches, which made them about six foot eight. On

top were the helmets which made them very nearly seven foot tall. They were huge, really horrific." (*The Frame*, No.6)

Eleven Cybermen costumes were required and the idea was to improve upon the costumes used in *The Tenth Planet* and make them not only more visually interesting but also easier on the actors. Gone were the rather chunky false-looking constructions of the first invasion, complete with stocking masks and human hands, and in came far more streamlined and impressive silver body-suits, with a blank metallic mask. There was an interesting touch that when the Cybermen spoke (which wasn't until very late into the production - episode three to be precise), a small metal plate that covered the mouth flipped open (operated by the actor) and then shut once the speech had finished. This was a similar concept to that used for the Daleks as the viewer needed to identify which Cyberman was talking at any given time. For the former this was achieved by the flashing lights on either side of the dome and with the Cybermen it was this simple mouthpiece. The effectiveness of this as a visual aid to understanding the story can be seen by comparison with *The Wheel in Space* where no such effect is used. In this story the Cybermen sway backwards and forwards to indicate speech - very disconcerting - and in more recent stories the problem is resolved by only having two speaking Cybermen at all; the Cyber-leader who is obviously in charge (denoted by the black headgear) and the Cyber-lieutenant. (This was also the reason for the transparent chins in *Earthshock*, despite the fact that, in subsequent stories, the chins were painted over!).

Another vast improvement was in the actual voices. In *The Tenth Planet* the Cybermen spoke in high-pitched, lilting tones with an almost musical speech pattern, but for *The Moonbase* they became totally electronic and inhuman. These chilling, grating voices were achieved by the simple use of a vibrating palate placed in the mouth of voice-actor Peter Hawkins: "It was worked by a small buzzer that I worked from a battery pack. The trick was to mouth the words without speaking. The mouth cavity modulated the buzzing into words. It wasn't much fun wandering round with damp leads hanging out of my mouth. I wasn't a pretty sight" (*Cybermen*, Silver Fist). To anyone who hears them, these Cybermen were totally alien and emotionless. I have always hoped that the programme would return to these

impressive voices, as no matter how good David Banks' stentorian Cyber-tones are, they cannot hold a candle to the impressive electronic drawl used in *The Moonbase* and *The Tomb of the Cybermen*.

Of the four episodes, it is a great shame that episode three is among the 2 still missing. This episode features the Cybermen at large inside the Moonbase, it has them speaking, plotting and planning. It has Ben and Jamie's attack on the chest units using Polly's solvent cocktail with the resultant spurting gunge, later to achieve notoriety in *The Tomb of the Cybermen*. Basically all the good stuff is contained within this episode. Episodes two and four may be representative, but they are not the best. I suppose it would be akin to recovering episode one of *The Tomb of the Cybermen* or indeed the first episode of any lost story as, traditionally, the first episode only sets the scene for the story, and the monsters and action don't arrive until later.

At the start of this article, I surmised that those stories which are seen as 'classic' may turn out to be turkeys. Although I cite episode three of *The Moonbase* as the best, it may well be that it is as visually poor as those episodes that do exist. Certainly with Morris Barry's track record (*The Moonbase* and *The Dominators*) to go by, I strongly suspect that the supposed classic of classics, *The Tomb of the Cybermen*, may be somewhat lacking in the visual department as well. After all, the spacecraft at the start of *The Dominators* is a glass-shot, as are most of the shots of the doors of the Cyber-tombs on Telos when they are revealed by an explosion. The Cybermen in *The Moonbase* are a little too awkward and human (remember the pose at the close of episode two of *The Moonbase* when the Cyberman aims his weapon over his other arm - dreadful!) and we see far more of them in *The Tomb of the Cybermen*. The direction, generally, in *The Moonbase* and *The Dominators* is pedestrian and workmanlike rather than inspired, so why should Barry's story in-between be any different?

I know we can all hope, and the documentation of *The Moonbase* through John Cura's exemplary photographs gives us some room for hope. *The Moonbase* is an entertaining and enjoyable 90 minutes of television. Yes, it has its faults, but then what doesn't. So for the moment, look at the visuals, enjoy the story and relive a piece of classic '60s television.

David J Howe



DON'T BLAME THE EIGHTIES DOCTORS

Steve Rogers, Suffolk (20-11-90)

I'D LIKE TO RESPOND to Mark Saunders' N.V.A.L.A. piece in DWB#83. I do not think that the last three Doctors can in any way be blamed for the so-called demise of 'Doctor Who' in the 80s.

Yes, it did take time to get used to Peter Davison, but this was largely due to two other factors rather than him being too young. Firstly there had been seven years of Tom Baker before him and, to the majority of viewers, he was the Doctor - getting used to any new face was going to take time. Secondly Davison was starring in a whole host of other shows at the same time, two of which were sitcoms, which naturally made him harder to accept (I certainly don't remember either Tom Baker or Jon Pertwee starring in other series whilst playing the Doctor).

Moving on to Colin Baker, he was not miscast, but the way he was asked to play the Doctor was wrong; he was too harsh, abrupt and arrogant (too alien?) which made it difficult to fully accept and like him. This can not be blamed on Colin, but, like the violence of Season 22, on the then production team.

Finally, two points concerning Sylvester McCoy. His appreciation index figures proved his popularity with the general public, and I don't remember Jon Pertwee having much of a history in drama either. Having said that, I do basically agree with the rest of Mark's article - I just don't agree that any of the blame can be attributed to Messrs Davison, Baker (C) and McCoy. The production team(s) yes, the lead actor(s) no.

Moving on, I could not believe that Roger Hancock Ltd. were for real (ref:DWB#83). Talk about trying it on! What I'd like to know is why they were having a go at DWB now, I mean, you've been going for years. If they are reading this (i.e. keeping a check on you) I'd just like to say 'Dalekmania' is long gone and their popularity in general is next to nothing.

The highlight of DWB's 83 and 84, however, was Craig Hinton's retrospective on The Williams Years. A fairer appraisal of Graham Williams couldn't have been written and Paul Vyse's artwork complimented the piece very well indeed. I also agreed with the defence of The Horns of Nimon. As it said, it has a plot, a story to follow and, with a better set of production values, could have easily been an extremely memorable adventure.

The phone campaign will be very expensive if you live outside the local rate area (i.e. London). Money well spent? Maybe...

Christopher Wood, London E9 (16-11-90)

As a loyal 'Doctor Who' fan, I will of course join in any campaign to help bring the programme back, but don't you think it's time for a campaign to save the BBC itself? I'm sure most readers would agree that under Jonathan Powell dear old Auntie Beeb has become the terrestrial version of SKY (or should that be BSB?): dull, predictable, cheap and boring. Once equated with quality and originality, the station has become a quagmire of rubbish. A prime example has to be Saturday evenings, once the day to stay in but now a feeble shadow of its former self. For instance if Powell had any sense he would

put The Generation Game on at 7.00pm on a Saturday (preceded of course by Doctor Who!) instead of that insufferable Noel Edmonds Roadshow (can anyone tell me the point of this programme, apart from the obvious one?). Then there's Every Second Counts, Challenge Anneke...only All Creatures has any merit, not that it matters now that Powell's axed that too! I'm not against these programmes as a whole, I just believe in something for everyone, in our case some science fiction for god's sake Mr Powell!

An indication of the way the BBC has systematically transformed its face can be seen by the TV ratings (as shown in The Daily Mirror of 17th November: 1) Neighbours, 2) Neighbours, 3) Neighbours... Need I say more? Save BBC1!

Kenneth Horlock, Kent (11-11-90)

I will indeed phone the BBC on November 30th, even though I'm inclined to agree with Alan Ayres (ref:DWB#84) when he suggests that "it won't make a blind bit of difference". The BBC does what the BBC wants to do, regardless, and if they do make a concession then the chances are that it was on the cards anyway. I remember 1985. The BBC announced an 18-month rest for the show. The papers, however, went to town on it being axed, something the BBC consistently denied. However, when Season 23 finally materialised the inference from the BBC was that the show had been axed and had been brought back by popular demand - a victory for the fans. But if the show always was coming back, and it was, what did we actually achieve? I hate to sound too defeatist, but are things really any different now? I'll do my bit though nonetheless.

Even though Doctor Who fans may feel exploited over the video situation, spare a thought for Blake's 7 aficionados. I remember reading that Blake's 7 would only ever be available on VT in the current massively edited format - I even grudgingly bought tape one a while back. I'd have preferred it unedited, but if this was all we were going to get then it was going to have to do. However, I see now that the BBC are going to re-release those episodes unedited! I've wasted £10, the average Blake's 7 fan has wasted £40 (some even as much as £85 considering that the first three were only available at £25 each up until this summer!). Don't get me wrong, I'm glad that they're being released properly at last; I just don't see why they couldn't've been released like this though from the word go. My brother collects Star Trek videos. He doesn't have these problems. Fans of The Prisoner and Thunderbirds can have few complaints also. Maybe if BBC Video didn't come across as such money-grabbing opportunists then we'd be happier too.

Christopher Allen, S.Yorkshire (1-11-90)

The BBC's attitude to Doctor Who videos is transparently mercenary, as S.Whalen (DWB#83) correctly stated. The actual policy seems to be to release popular material over the maximum number of tapes (ensuring maximum profits) and more minority interest material over the minimum number of tapes (ensuring maximum sales). This is why each series of Blackadder is spread over two tapes whereas the more obscure Quatermass and the Pit, running to the same length of airtime, is crammed onto one cassette. The same thinking applies to titles like Jane Eyre and Around The World In Eighty Days. In the days when a Doctor Who tape

cost £25, a two-tape pack would have been a financial disaster, but with the advent of budget releases and the Doctor's appearance in the video top ten, BBC Enterprises was alerted to the possibility of yet another lucrative Doctor Who rip-off. Sadly, the programme has become a victim of its own success and the fans are the ones paying the price.

With regards to Milton Subotsky's comments in DWB#81 about satellite television and your comments about cable, it's worth remembering that there is no such thing as a SKY dish, only an Astra dish, with other channels available as well. These may or may not fit DWB's criteria of "quality" stations, but now that SKY and BSB have merged, owners of Astra dishes will have access to some of BSB's "quality" output (and yes, I am being sarcastic). Secondly, Milton's point about council estates isn't as pertinent as he (or you) seem to think. In Sheffield at least, many dishes are to be found on council estates, but not on council houses. Most are fitted to houses bought by the tenants from the council, so far from being poor these people are in fact affluent homeowners! Does this now make them "respectable" in Milton Subotsky's eyes? Finally, I recently had occasion to speak to the sales manager of a satellite distribution company and his opinion was that people in "respectable" areas don't buy as many dishes because (in his words) "They don't want their neighbours to think that they watch too much television!"

BITING THE HAND THAT FEEDS

Sean Gibbons, Co.Donegal, Ireland (23-10-90)

What is the actual nature of the unending "contractual difficulties" which deem Power and Evil of the Daleks still remain unnovalized and untranscribed, thus remaining an annoyance for most and particularly older fans? We are only repeating ourselves when we say that these are two of the finest Who adventures ever made, but perhaps that's the very reason the "rights" are not available...? I was therefore delighted with your restrained effort to convey to the bland "Roger Hancock Limited" outfit something of the reality of being a fan, and your gesture of contributing the £100 to charity is commendable, as is your speaking up for Raymond Cusick - designer and so creator of any and all "Daleks" ever actually seen, anywhere! Bully for you, on all counts.

I'd like to know just how much RHL wants before David Whitaker's superb Troughton scripts may ever see the light of day in book form, and why are these people so darned greedy anyway? You'd think that they would show a little consideration for fans like your/ourselves - if not for the interest generated by DWB, for example, a lot of us would have given up on certain Doctor Who information and merchandise long ago. RHL, BBC and their ilk ought to appreciate this and not bite the hand that feeds them, yet that's what they unceasingly try to do.

CONVENTION SABOTAGED

Stephen Collins, Durham (5-11-90)

Ian Wheeler stated in his review of our TARDIS in Durham event (ref:DWB#83) that Sylvester McCoy was "less than comfortable" on the Sunday. This was most likely because the poor guy was suffering from jet-lag as he'd just flown back from America the previous morning and, despite his agent's objections, still came to see us. Being a good sport and all-round fun guy

he was determined to keep the promise he had made the previous December when he was a personal guest of the group while on a private visit to Durham. As to why the convention seemed depressed, firstly BSB failed to turn up after promising to record the event, although they did later make a contribution of £100 towards our charity fund, which we are grateful for.

Secondly our ex-model maker, Shaun Robinson, promised via the Sunderland Echo that he would build and auction a half-size Tardis for the charity but failed to keep his promise. We also had to pay him to bring along his Tardis, Dalek and other models, but were subsequently refused to allow anyone - including our disabled members - to touch the models and he also pocketed the fee for photos taken with them as well as being abusive to both guests and attendees. He even refused Sylvester access to the Tardis!!

The final reason for the downbeat atmosphere is because of 'Mr X', the stallholder of a second hand SF stall in Durham market who is extremely rude about charity fund raising in general and threatened to spoil our event as long ago as June. We thought he was being childish and so ignored the threat, but he then proceeded to tell our members before the event that it had been cancelled. Again we ignored him, but when on the first day of the event expected attendees failed to arrive, we were informed that 'Mr X' had been seen near the entrance to the campus turning people away! Students from the college confirmed to us that he had told them that the event was "off". As a result we estimate we lost in the region of £1000 which would have gone towards buying a guide dog for the blind, reason

enough I think for the depressed atmosphere.

We are appealing to anyone willing to testify that this person turned them away from our convention to contact us as we are considering taking legal action against him. (Write to me at: 34 Monks Crescent, Gilesgate Moor, Durham DH1 1HD).

Plans are afoot for next year's event over the weekend of October 19-20th which we intend to run trouble-free.

JUPITER SQUARE

Chris J. Daly, London N7 (22-11-90)

So Stephen O'Brien thinks that Jupiter Moon is a "routine and bland" soap opera that doesn't deal with anything other than "puppy love relationships" does he (ref:DWB#84)? He obviously hasn't been watching the programme for very long. Apart from the relationships, we've also had a rescue mission to a damaged craft, a skirmish with illegal miners, a scare over a deadly virus and a 'ghost' which turned out to be an old murderous computer programme. How can Mr.O'Brien say that the location of the series has nothing to do with the plots? You certainly couldn't get up to those sorts of things in Albert Square! I feel that Jupiter Moon is a superb series and although some of the episodes may seem rather pedestrian, some can be real edge-of-the-seat viewing.

RECAPTURE THE SPIRIT

Andrew Pixley, Nottingham (22-10-90)

One thing that often comes across in your letters section is that people seem disappointed by the black and white episodes of Doctor Who that they're now seeing on video and BSB. I think that this

is a great shame, and I feel that their main problem is that they watch Doctor Who as an isolated archive show and are unfamiliar with other TV shows of the day for comparison. One of the things that I'm interested in is the contemporary nature and styles of shows and their productions, and how Doctor Who has fitted into the context of the time it was made. To re-evaluate a show twenty years later usually shows many weaknesses, but if one can totally recapture the spirit of its original screening and how it was so new and significant, one derives far more enjoyment.

WHO KILLED BY THE TIMEWYRM?

Christopher Cox, Kent (20-11-90)

From a report by Gary Russell in DWM#166 I began to wonder that if Doctor Who isn't killed by the BBC then it will be - by the Timewyrm saga! According to the article the first instalment of Target's new book range, 'Genesys', will feature an enemy who was once a humanoid but "went through a sort of cybernisation" and infects the TARDIS so that the Doctor has to "jettison out the bits she has infected" and who looks like "a sort of half metal woman, half metal snake". What kind of clichés are Target digging up? Peter Darvill-Evans then went on to announce the premise of the second book: "This is basically a Doctor Who meets Hitler story...". I felt ill. What worries me most, however, is the idea that these creations will become how people perceive Doctor Who. I can't see how it could help the show's popularity but then again maybe I'm speaking too soon, the books could be really good. I certainly can't wait for 'Doctor Who Meets Hitler'...

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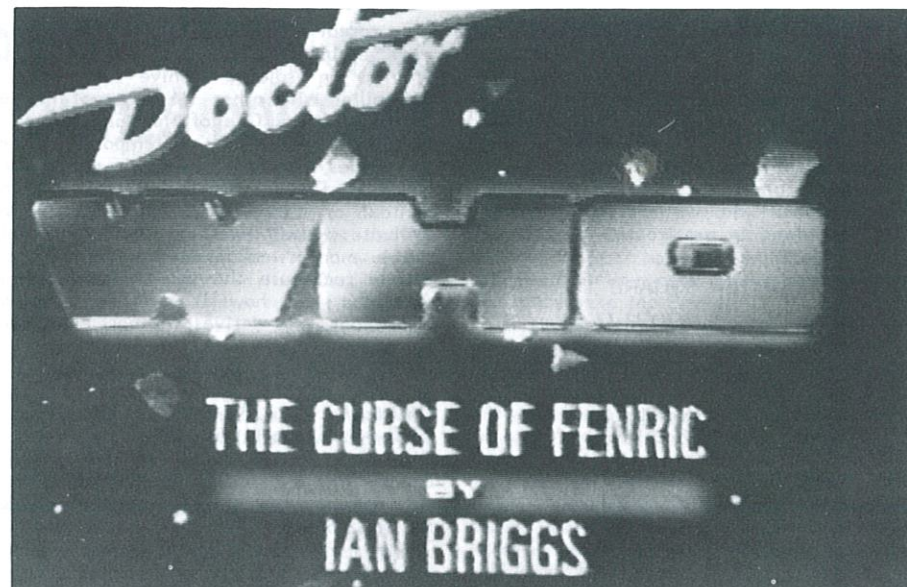
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EXTENDED VIDEO RELEASE



FEBRUARY SEES AN UNPRECEDENTED event in BBC Video's 'Doctor Who' library with the release of 'The Curse of Fenric'. This season twenty-six story contains extra footage originally cut to maintain its allocated four-episode slot. Rather than the expected feature-length format, it retains its four individual parts, with insufficient material present to warrant a fifth. The majority of restored footage is to be found in the first and fourth episodes and in all consists of ten scenes, each lasting up to thirty seconds, and five scenes of more than thirty seconds in duration.

This article presents an exclusive episode breakdown of the extra footage included, in numbered order in which they appear, along with key dialogue in episode four.

PART ONE

Running Time: 24 minutes, 40 seconds (excluding title and credit sequences)

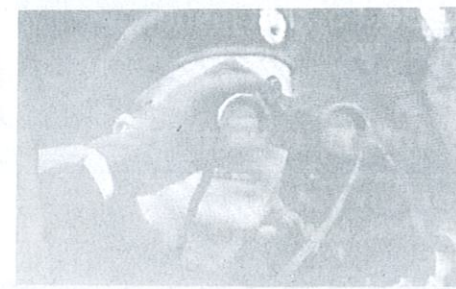
Additional Footage

1.(a) 11 seconds: Sergeant Leigh, positioned in the guard post with binoculars, announces by radio to Captain Bates that the "house-guests" are leaving the conservatory, approaching the library, and that they will be reaching the drawing room in about sixty seconds. Presumably, this is a coded message.

It is a new scene. In the context of the story it follows the scene in which the Doctor and Ace first leave the TARDIS.

1.(b) 15 seconds: Sergeant Leigh tells Captain Bates, via the radio, that the house-guests are leaving the nursery. He sees Ace close-up with the binoculars and informs Bates that something is wrong - one of them is a girl. Bates asks Leigh to repeat his message, to which Leigh replies that they are the wrong ones. Bates turns in his chair, and in a different radio orders "Rat-trap".

This is an extension of the new scene (a) above. In the context of the story it



follows the scene in which the Doctor and Ace are walking through the base and Ace is commenting on the lack of security. It runs smoothly into the televised scene wherein the marines grab their rifles and surround the new arrivals.

2. 31 seconds: In the bunk room, the Doctor tells Ace to go to sleep. He moves to the door and turns on the light. Ace asks where he is going, to which he replies "night air". The Doctor again tells Ace to

go to sleep, then slips outside. Ace, on the top bunk, fiddles absently with the logic game.

This is an extension of an existing scene. In the context of the story it follows the scene in which the Russian, Petrossian, finds the sealed orders on the beach containing the photograph of Judson. Although mentioned in last month's interview with Ian Briggs, we do not hear Kathleen consoling the crying baby Audrey. It seems that for reasons not apparent, the end of this extended scene has been omitted.

3. 20 seconds: The vicar of St Judes, Mr Wainwright, and the Doctor are walking through the church on their way to see Dr Judson in the crypt. Mr Wainwright can't see why Judson spends so much time studying old carvings; he keeps telling Judson that he's wasting his time. They stop. The Doctor points out that asking questions is never a waste of time, to which Wainwright counters "surely that depends on the answers". The vicar then begins to tell something of when he was studying at St Andrews. The Doctor begins to speak. Both are interrupted by Ace, who has caught up with them. She asks the Doctor if they are going to be long as she has arranged to meet Phyllis and Jean later. Wainwright tells them to follow him and walks away. The Doctor tells Ace, in whispered tones, that he was having a conversation. They follow Wainwright.

This is a new scene. In the context of the story it follows that in which Millington is sitting in his office and then rises to look upon the chess set. It runs smoothly into the televised scene in which Wainwright, Ace and the Doctor enter the vestry and Ace comments on the silverware.

4. 33 seconds: Jean, Phyllis and Ace descend the rocks at Maiden's Point. They reach the bottom, laughing. Ace asks if they want to do it again; Phyllis replies "No" and is called a "baby doll" by Jean, who is also about to tell Ace what they call her at school but Phyllis stops her. Jean mistakes the Doctor for Ace's uncle and asks Ace if he minds her coming down here. Ace asks "who", then understands. She tells them that "The Professor is alright, really". Phyllis announces to Ace that "the old witch" (Miss Hardaker) told them that they hadn't to come here. The two girls mimic the old woman by chorusing that "There's evil in the water". They run off, shouting for Ace to "come on!". She calls for them to wait for her as she gathers up her rucksack. It finishes with the shot of the dead Petrossian.

The shot of the dead soldier was present in the televised version but positioned between different scenes. In the video version of this shot the girls' laughter is heard as they presumably run past close by. The above (4) however is a new scene. In the context of the story it is inserted in an existing piece in which Millington and Judson are discussing the movements of U-boats, thereby splitting the scene into two. It is cut at the point when Judson asks Millington to authorise the Ultima machine's translation of the U-boat ciphers.

5. 26 seconds: The Doctor and Ace have just left the Wrens' room in which German codes are listened to via radio. They are out of sight around the corner of the building. Ace tells the Doctor that he should have let her sort him (Millington) out - this after the televised scene in which Millington threatens to have Kathleen dismissed if the baby is not off the base in twenty-four hours. The Doctor informs Ace that there are better ways,

and points around the corner to where Millington is leaving the building. Ace asks where they are off to and the Doctor replies that he thought they might have a quick recce in his office.. They jog up the slight incline.

This is a new scene. In the context of the story it leads straight into the scene wherein Ace and the Doctor enter Millington's office - an exact copy of the German naval cipher room in Berlin.

PART TWO

Running time: 22 minutes, 51 seconds (excluding title and credit sequences)

Additional Footage

1. 11 seconds: The vicar, Mr Wainwright, reads aloud a sermon to himself. As he closes his bible, he repeats his last, unfinished, sentence in broken tones. He wears an expression of uncertainty.

This is an extension of an existing scene. In the context of the story it follows the scene in which Millington confronts the Doctor and Ace with a gun in the crypt.

2. 13 seconds: The Doctor and Ace walk along a connecting passage with Millington following, pointing his gun. Ace and the Doctor exchange a worried glance. The characters walk towards the camera head-on. This is a new scene. In the context of the story it follows that in which the Russian group attack the British on the beach at Maiden's Point.

The remainder of the extra time for part two - 20 seconds - comes from the repeated cliffhanger at the conclusion of the previous part. This sequence is not



new but appeared in the televised version of episode one (naughty!).

PART THREE

Running Time: 22 minutes, 46 seconds (excluding title and credit sequences).

Additional Footage

1. 9 seconds: After leaving the building, on their way from the base to the church, the Doctor asks Wainwright if he wants to stay behind. Wainwright declines his offer, saying he can't. He asks the Doctor to come, reminding him of the parish records of which the Doctor had asked him about earlier in the scene.

This is an extension of an existing scene. In the context of the story it follows on

directly from the televised version of the same piece; this, when Wainwright points out to the Doctor that the two girls had said they would come back for him.

2. 19 seconds: Ace tells Kathleen in the bunk room that there are a lot of things she is not sure about now. Kathleen says it is the war. Ace agrees absently, deep in thought. She tells Kathleen to really take care as the woman packs her things to leave with the baby. Presumably this is because the twenty-four hours are almost up. Ace has become extremely attached to the woman and her baby without realising why.

This is an extension of an existing scene. In the context of the story it follows directly on from the televised version of the same piece; this, when Ace tells Kathleen that she thought she would never get married, but is now not so sure.

PART FOUR

Running Time: 25 minutes, 16 seconds (excluding title and credit sequences)

Additional Footage

1. 54 seconds: Fenric, in the body of Dr Judson, materialises in the tunnels in front of the Haemovores. He asks Jean and Phyllis the whereabouts of the Ancient One. Phyllis replies that he waits, at which Fenric asks if he has no sense of occasion. Fenric instructs them to bring him. As they turn back down the tunnel, two marines appear and begin shooting at the two girls. This has no effect. The Haemovores advance on the soldiers, who scream as they are overcome. Fenric smiles.

This is an extension of an existing scene. In the context of the story it appears directly after Millington orders the Doctor and Ace shot for treason.

2. 23 seconds: As in the above scene, Jean and Phyllis stand before Fenric in the tunnels. He makes a comment about how very English it is - "Everything stops for tea". Again he orders them to fetch the Ancient One, "there is much to do".

This is a new piece, which only has any bearing on the above extended scene. In the context of the story it follows on from the scene where Millington, in his office, quotes obsessively to himself from Norse mythology while looking upon his chess set, although some scenes have, curiously, shifted position.

4.(a) 17 seconds: The Doctor meets the Ancient One in the tunnels. Through their dialogue together we learn that the Ancient One is to be the last living creature on Earth. He has seen his (future) world dying in the chemicals, and could do nothing. The Doctor looks on thoughtfully.



This is an extension of an existing scene in which the Doctor tells the Ancient One that he knows him thousands of years in the future when the Earth lies dying, the surface just a chemical slime.

4.(b) 35 seconds: The Doctor and the Ancient One are still talking in the

tunnels. The events of this piece are perhaps best explained through the dialogue itself:

DOCTOR: You're very patient - carried back thousands of years in a time storm to ninth century Transylvania, and then waiting 'til now.

ANCIENT ONE: Without the flask I was trapped.

DOCTOR: Ah yes, the flask. I trapped him like an evil genie.

ANCIENT ONE: Only he can return me to the future.

DOCTOR: And so, like a faithful servant, you follow the flask.

ANCIENT ONE: A merchant brought it from Constantinople. I followed it through Europe. I followed the Viking pirates who stole it. And I followed it here.

This piece of footage is another extension of the scene (a) above. In the context of the story it follows the scene in which Fenric - now in Sorin's body - asks Ace to tell him the solution to the game of traps. It runs into the televised version of this scene in which the Doctor informs the Ancient One that Fenric carried him back in time to destroy his future.

My motives for describing this in dialogue form is evident. Of all the footage re-instated in the extended Fenric video release, this is the only piece that contains information relevant to the plot. It is self-explanatory and explains much that was previously unknown, thereby aiding the continuity of the tale.

CONCLUSION

CONTRARY TO WHAT WE'VE PREVIOUSLY been led to believe, the additional material amounts to only six minutes and four seconds in its entirety. Whether this means that reports about its over-running were grossly exaggerated and this is all that exists, or only a small percentage of excess footage has been included, is not clear at this time. However, if the latter is the case then the BBC have missed an ideal opportunity to do right by the fans. Logic seems to suggest that if extra footage is available, USE IT!!

After so much hype regarding innovation, this release will prove extremely disappointing to many expectant fans. As mentioned, only one scene offers previously unknown background information; the remainder of the extra footage has little or no bearing to the plot, and so the story loses nothing by their absence from the televised version.

There is little doubt that the discovery of missing stories/episodes is foremost in most fans' minds - particularly with no news regarding the future of the series. However, the re-emergence of unscreened footage or out-takes is treated as exciting revelations. Perhaps the BBC would have taken less of a chance had they experimented by releasing an older story first in extended form. With Fenric being the penultimate story to have been screened, people will no doubt feel cheated - and what amounts to an extra six minutes is not a redeeming factor.

Having said this, the idea of extended releases is undoubtedly a good one, albeit maybe requiring a little more thought. Additional footage is said to exist for several stories. If this policy is adopted by the BBC on a regular basis, perhaps an extended video release of 'The Claws of Axos' or 'The Two Doctors' is not beyond the realms of possibility.

Ty Power
THE CURSE OF FENRIC extended video is scheduled for February 4th (price not known at time of going to press)

GARY LEIGH: Lalla, how did you become interested in acting originally?

LALLA WARD: I never was really. I wanted to go to art school and draw. I honestly don't know how it turned into wanting to act, I sort of figured I could do both and always have done. Art I could always do on my own anyway.

Was acting an unusual profession for someone of your aristocratic background?

Not particularly. I should think other people have, haven't they? There are a lot of people with quite peculiar backgrounds that go into acting.

Are your parents lords?

Yes, Lord and Lady Bangor. (Bangor is in Northern Ireland.)

What were your first roles in the profession, then?

Well, the first thing I ever did when I was about 15 was a play for children at the Marlowe Theatre in Canterbury where I played a mermaid and I had to have my dressing room on the ground floor near the stage because I had to hop everywhere in my tail. So that wasn't the most auspicious beginning really. Then I did (which shows how far back I go) an episode of Dr Finlay's Casebook. After that I went to drama school: the Central School of Speech and Drama in London. That was wonderful, I was terribly young (the youngest in my year, I think). I was 16 when I auditioned and just 17 when I went. I didn't know anything about anything so one couldn't fail to learn something.

You did a vampire film at one time, didn't you?

That was the first job I did after Central. We had two sort of sports-orientated classes there; one was fencing and the other was acrobatics, which I loathed. We had to hit people over the head with chairs and things and do semi-gymnastics which I'm completely ungood at. Anyway, the part in the vampire film was as an acrobat, which the people at Central thought was hilarious. They said, "Now you'll be sorry you missed all those classes!", but actually I had a double.

What was it called?

It's called Vampire Circus, which is now apparently a cult among the Hammer horror films and was made towards the end of Hammer's heyday in 1971.

And what did you do in between that and Doctor Who, eight years later?

All the work I haven't done since I left Doctor Who! I was an ordinary working actress at that time and I did a certain amount of theatre, loads of this, that and the other: The Professionals, The Protectors, that sort of thing. I was in a series called The Duchess of Duke Street which was lovely. And all the stuff one does on television like Armchair Theatre, 30 Minute Theatre, etc. I also did a film with Otto Preminger called Rosebud, and a tiny part in another film, England Made Me. Lots of work basically.

So how did Princess Astra come about?

Princess Astra came about because the director, Michael Hayes, had seen me years ago in a tv film about the poet Shelley. I think that's what he'd seen me in anyway, so they offered me Astra. I hadn't been working for a bit, I'd been doing drawing, and I thought it would be a rather nice way to return to acting doing a Doctor Who.

What did you think of doing a Doctor Who?

It was a great honour, they get really good people to do all the guest parts in Doctor Who. And also you knew you learnt quite a lot of technical stuff which you don't do in other programmes, which I notice from the DWB piece on Graham (Williams) he learnt a lot from as well [ref. DWB #82]. As the article said, all the technology was at the innovation stage with Quantel and split-screen; it was very new and so we all learnt a bit.

When did you hear you'd got the part of Romana?

When I was doing THE ARMAGEDDON FACTOR. Mary was dithering whether to stay on or not and we

LALLA WARD

TEN YEARS TO THE MONTH SINCE SHE LEFT THE SERIES - WARRIORS' GATE IN JANUARY 1991 - AFTER RECORDING NO LESS THAN FIFTY-TWO EPISODES (INCLUDING 'SHADA'), WE TALK TO THIS FONDLY-REMEMBERED ACTRESS ABOUT HER VERSATILE CAREER...



talked about it. She said "You ought to go up for it if I decide not to do it" and I didn't think much more about it. I got on very well with Tom which was a help, so I suppose when Graham Williams was casting it he knew Tom and I worked very well together. It was fortunate from his point of view because doing the story was like a six-part audition and he knew the characters worked well together. For me, I knew I enjoyed being in Doctor Who.

Was the idea always to regenerate Romana?

That I don't really know, but I think so.

I saw Mary Tamm at a convention in Coventry recently. You don't do many British conventions do you, in fact I don't think you've done any.

I never have, no. It's partly because they ask you to commit yourself to a day so far in advance that it's absolutely impossible. It's just been timing; there is always something going on such as deadlines on a book. I'm just not very organised about it really, they write to you so many months in advance and a lot of stuff didn't get through because I've been changing my agents. I must say I like doing the American ones

because the fans are much easier to deal with, and I don't mean that at all against the English fans. I've always found, slightly, that fans over here — except the proper fans who belong to the Appreciation Society — come up to you in the street and say "Can I have your autograph, it's not for me it's for my sister and by the way I hate the show". I get a bit put off by that. In America they never do that, they always adore you and are pleased to meet you. It does make it more fun.

In your first full season Douglas Adams arrived to put some quirkiness into the scripts. Was this apparent from your first story as Romana?

It wasn't entirely Douglas, it was partly Tom and me. I always felt that adults love children's programmes and hone in on them because they are children's programmes, like they did with Magic Roundabout. Quite often a child's programme can become quite culty with grown-ups. Really, to begin with, Doctor Who was a children's programme. I watched it as a child and it was because it was aimed at children that it did so well. I think Tom always felt strongly that one should appeal to the

children and thereby acquire the adult viewers. I think sometimes he wrongly got blamed for making the show quirky when in fact he was trying not to make the show over-serious and pretentious.

Was there a lot of ad-libbing?

Not really. In rehearsal there was, but in the studio we always knew exactly what we were doing. We did change stuff in rehearsal, but to a point where it became script. Not ad-libbed stuff.

The showpiece of the season was arguably CITY OF DEATH which had a large budget, but some feel that the other stories in that season suffered as a consequence...

Possibly.

...do you feel they were grasping at straws at various stages?

I thought they were grasping at straws at all stages! That's one of the nice things about Doctor Who. I don't necessarily think "grasping at straws" is a derogatory phrase — you often get some good work out of that struggle. God knows, there might have been a lot of money spent on the Paris one but the schedule was unbelievable. We got more done in three days in Paris than you would do on a feature film in a fortnight. I can't remember how many actual minutes were shot there but it was a hell of a lot and the results were very good. Apart from the fun and excitement I remember it was indescribably cold. I had three thermal vests on and it snowed at one point so we couldn't shoot at the top of the Eiffel Tower, even though it was May! So it didn't seem as though more money was spent on it, although it must have been because it was shot in Paris and there was a lot of location stuff. The other stories were already written, so the stories themselves didn't suffer.

Did you prefer location work because, I think, three of your stories that year were totally studio bound?

I must say that in terms of the end result I prefer the ones that are filmed on location, but in terms of work I actually prefer to ones that are in the studio, it's much more comfortable. Locations in Doctor Who tend to be sort of quarries in Dorset, which are really miserable and frantic and pressurised in the wrong way, whereas in the studio at least you are in control (more or less).

Your first three stories as Romana were filmed out of order. Did you find that difficult?

Yes. Looking at them later I thought that it showed. CREATURE FROM THE PIT was the first one I did and I absolutely loathed that costume looking back at it, and the hair and everything they did because I hadn't got a grip on what I wanted my character to be so it was neither Mary Tamm nor me. It was a terribly fudged characterisation. In a way it was helpful because by the time we came to filming DESTINY OF THE DALEKS — my debut story as Romana — I knew what I was doing. The characterisation didn't matter that much in CREATURE FROM THE PIT because by the time that went out everyone knew me so I suppose it was helpful.

You had some wonderful costumes during your time on the series. Did you have a large say in your wardrobe?

An entire say! Poor June Hudson, or whoever was in charge of costumes, used to come in and say "We see you in a silver lamé jump-suit" and I used to say "Well I see myself in a school uniform, will that do?" They were absolutely marvellous though. I just thought Romana potted about in the equivalent of Portobello Road on other planets. It is the only show ever where you can mix traditions and styles. I was interested reading your piece in defence of THE HORNS OF NIMON [ref. DWB #83] and the writer said something nice about my costume in that. I loved that costume.

Regarding THE CREATURE FROM THE PIT, it's said there was much hilarity in the studio at the rather rudely-shaped creature.

I remember sitting in the BBC canteen once and



Michael Fish, the weather-man, came up to me and said, "Do you know it's made from meteorological balloons?"

In NIGHTMARE OF EDEN and HORNS OF NIMON Tom Baker's eccentricity was at an all-time high. Was it difficult acting with such a dominant personality?

Bloody difficult! I mean, inspiring in many ways and difficult in other ways, but never boring, which is all you can ever ask for with an actor, I suppose.

Tom has said he would have preferred a parrot or a talking cabbage as his companion instead of all the girls he was partnered with during his tenure.

I suspect that he'd have been much happier married to one as well!!! He was energetically good at playing his own type of character — egocentric maniac — and would much prefer to act with anything other than another human being who might put some of their own personality into a scene. Basically we got on very very well and those scenes worked despite him dominating which is the very nature of being the Doctor. All us companions knew we were playing second fiddle, like a feed in a comedy scene. You are there as a secondary character and one accepts that. It doesn't worry me in the slightest that the Doctor is much more important, I think that's how it should be. Those scenes worked with two people when both contributed to it and Tom



can't be anything but pleased with that.

You obviously got on very well because you married soon after you both left. At what stage did love blossom?

God knows! We spent so much time in each other's company and got on so well together that we just couldn't imagine life without each other. It was a very silly reason for getting married, I mean it was all right whilst it lasted but it was never likely to last very long. Everyone said that and they were right. Tom is a marvellous character, I learned an awful lot from him, and we had a wonderful time while it lasted, work-wise and marriage-wise. But sometimes things aren't meant to be longer than a certain span and I think that's all right, I don't think it's terrible.

You must have been sad that SHADA was never completed.

Yes, very sad. I saw clips of that last time I did an American convention, none of which I'd seen before, and all the Cambridge footage was absolutely lovely. We did one whole studio on it so there must be quite a lot of footage that they could put together as a video with captions in between, but it was difficult to understand as a story.

Could it have been a classic, do you think, like CITY OF DEATH?

I think it's become a classic anyway because of its novelty value in that it's never really been seen.

Around this time JNT was being groomed to take over from Graham Williams. Was it evident that major changes were afoot?

You never know to what extent things will change, but you know that if you have a new producer things will change. John is very different from Graham but we knew John because he was the Production Unit Manager and we liked him very much. He had a deep understanding of the programme having worked on it for so long in another capacity. People have their own opinion on who was the best producer but I thought John did a lot of good things.

Did he call a meeting to tell you of all the changes and to outline his plans to take Doctor Who into the 1980s?

Not really. I had a meeting with him very early on where we decided how many episodes I would do so I was properly written out of it rather than deciding at the end of one story to go. We decided at that point that I'd do so many more stories and then I'd leave because that's what I wanted, more or less. It's always difficult, I suppose, for a producer to come in and be landed with these two major characters; on the other hand he's lucky he's got two people he doesn't have to wean in the show.

Was John clearly your boss, because Barry Letts was involved at that stage, wasn't he?

Your producer is your boss of course, but in terms of working your director is your boss. So from an actor's point of view it isn't as important as the casting of directors, designers, guest artistes, etc. whereas the producer has the final say in the first place. For us we were responsible to whoever was our director at that time. It didn't seem a vast change; the changes I would have hated would have come after me, like K9 going. I always liked K9 but it didn't affect me.

Season 18's scripts had a very scientific basis. Did you prefer this approach to that of your previous season?

I think what also arrived were films like Star Wars and the whole widening of general interest in science fiction. When that happened, and with the sort of technology it produced, I don't think we could go on being the little outfit that we had been. It always struck me that from the beginning Doctor Who had only been marginally about science fiction. It was really about people, people who happened to travel through time but basically adventure stories about people. It wasn't science fiction like Star Wars with amazing technology.

It became much glossier...



thirties when he met up with Blake and that lot, and in the book he's in his twenties so I couldn't play him. So when I wrote the book I didn't make Avon one of the main characters; I had three characters, all of whom looked remarkably alike - they looked like me! - so I could play the father or the uncle or both! Did you have anyone in mind to play the young Avon?

No, no-one at all.

What was your premise for the book?

I took the premise that it was Avon but I didn't know how to end it but then I thought 'Of course, everybody keeps asking me what was in that piece of paper you were reading when you were on the spaceship the London', and I thought I'd include that as his escape route, and I knew that was the beginning and that was the end. So then I had to have his birth and I thought it was quite a good trick to bring his father in because, with all due respect, babies aren't terribly interesting - they don't go around killing people or whatever - so I had to find an interesting character for the first third of the book, and then the mother took over and then gradually I divided it into the seven sections. Apart from that it was nothing really whatsoever to do with Blake's 7. It was an adventure story in outer space.

But it did work.

Well I enjoyed writing it and I didn't particularly want to write about anybody else apart from Kerr Avon. I gave Michael Keating a copy and he rung me up and said 'I'm half way through it and I haven't come on yet!' and I said 'I've got news for you!'

Did you put the sex into your book to compensate for the lack of sex in 'Blake's 7' or to play up to your largely female fan following?

Well, I remember Frederick Forsythe's Day Of The Jackal, which I think is a superb novel, where he was told if there wasn't any sex in it it wouldn't sell, so he had to write in this countess who the Jackal meets, and there's no real reason why she should have a sexual relationship with him and it's the weakest part of the book and that's the weakest part of the movie, but it's there because it sells. So that was in the back of my mind - if Frederick Forsythe had to do it, I have to do it!

You've just set up your first production company and produced your first play...

We went into association with someone else which didn't work too well so we're breaking the association to put on this play at Horsham Arts Centre, hopefully to make a bit of money so that one can go on and do other things. It's nice to be an actor-manager and have some control. Through the company I will also get to direct and if I prove to be a reasonable director I might get to direct other stuff as well.

Are you branching away from acting then? Yes, I think so, I mean I like to act but if you can combine the two then it's marvellous.

Do you feel now you'll be able to play a greater range of rôles as opposed to the typecast Avon type of character?

Not initially, because in order for the company to be commercial you can't have me suddenly coming out of character because that's not what people want to see, initially, and then maybe one can swing it slightly later on.

Was it the fact that you have such a solid following which persuaded you to risk starting your own production company?

Oh no, it's just for the control. I'm sick and tired of people running my life and

telling me what to do ('You will play this theatre at this time in this play...') and I thought 'Well why do I have to do this play and why do I have to do it there and why do I have to do it with this guy who I don't particularly like?'

Does it surprise you that the reaction to you and 'Blake's 7' has been so sustained ten years after it finished on television?

In a way I am yet in a way I'm not. I made a conscious decision with Janet my wife to respond to fan mail in which case you respond to every single letter. We didn't know at the time that it was going to go into tens of thousands (that's eight thousand a year!). Also when I started going to conventions I loved them, they were such fun. You get a few weirdos of course but the majority, 99.999%, are really nice and interesting people. You also get to go to fairly exotic places which is really rather nice, and I think that because the fact that one could make oneself available and join in these celebrations that the popularity and loyalty has been sustained. Others don't like that sort of thing - if you look at who attends



Michael Keating and Paul Darrow from GAWBET

Blake's 7 conventions it's usually Michael and myself!

How do you find the American conventions compare to their British counterparts?

Very different. In the States they are very outgoing and people say what they think, here there's more reserve, so it's more razzamatazz over there. You've only got to watch an American football game, it's more like that, whereas here it's rather like a Sunday afternoon at Lords! There is a difference and there's a place for both and they're both as enjoyable but in very different ways. I love American conventions and the majority of people - obviously there are exceptions to every rule - are so charming, friendly and giving. Say you arrive in New York, there will be somebody there who says 'I know New York, I'll show you around' and they'll show you all the best places to eat - I now know New York better than I know London, it's amazing!

Moving onto 'Blake's 7' itself, what attracted you to the series and Avon in the first place?

Well, the first thing was money! A

television series can be quite lucrative and keep you going for quite a long time. When it was first mooted I was asked to go and see the producer, David Maloney. My agent, who was a woman at the time, had told me the part was for some kind of an engineer of the future, and I asked when in the future and she said 'I don't know - go looking like an engineer!' So I went back and found out what an engineer dressed like and went like that. When I arrived David gave me four scripts and he took me to a room, gave me a cup of coffee and told me to read the scripts and tell them what I thought of the character of Avon which they wanted me to play.

Anyway I read episode one first and Avon wasn't in it which I thought didn't bode very well! Then I read the next three and I thought 'Hmm, I think this could be Avon's show', so when I came out I said 'Yes, I'd love to do that', and they said 'Fine, we'll be in touch'. Three months later they did get in touch.

It looks likely that 'Blake's 7' will be released in an uncut format on BBC Video from 1991. What do you think today's

younger generation will make of it?

Well I have two nephews of ten and twelve and they love it, absolutely love it. I get phone calls from them saying 'Uncle Paul, when you shot so and so...' and I'm having to rack my brain trying to remember what happened. The interesting thing is you get a new generation of fans. Obviously I'm ten years older now and I'm getting people coming to the theatre of, say, twenty-five, who were fifteen when they watched it which is amazing.

'Rumours of Death' saw a major turning point for the character of Avon: some would say it confirmed you as a sex symbol. Did you realise the significance of the story at the time?

No, I never consider myself as a sex symbol. Curiously enough people say that and I don't really know what they mean. I was talking to a couple of other actors, Lewis Collins and Patrick Mower, and I shouldn't really say this but they think they're sexy, they know they are, and I don't see it. I don't know what it means. Sex to me is Michelle Pfeiffer and Marilyn Munroe. I suppose there's an element of

the macho thing - I was brought up in the John Wayne school of thinking that men are men and women are women.

The third season seemed to start off with Avon being more like Blake and Tarrant as the dissenting voice on board the Liberator. Did you feel that you were moving against what you had already established with the character?

Yes, very much so. They decided they would make Avon more Blake-ish and that infuriated me. I was told the Tarrant character would be older, a John Mills stiff-upper-lip type with a terrific reputation, rather like if you'd cast Sean Connery as Tarrant - imagine the respect for that kind of actor - and that kind of presence would have put Avon on his toes. But then they bring in this kid who is no competition really and I felt that that was a pity, good though Stevie was. I thought they left him a bit in the lurch. He's a nice guy and he's a good actor.

At the start of the fourth season you had no ship and no teleport and within two episodes you had both. Do you think something new should have been tried?

Yes I do. They did try in a way by making the Scorpio a bit of a rattle trap but actually it was rather sleek. The teleport was kept simply because it's quicker to get from place to place and get into the drama. But we did try to make the guns more realistic instead of the hairdriers we used earlier on. Maybe if there had been a fifth series - and I think perhaps there should have been - you'd have got a much more realistic, grainier type of show. Even so it was pretty realistic, and if you take it out of its science fiction context the characters were such that you could place them anywhere; they were The Dirty Dozen of The Magnificent Seven.

In 'Games' and 'Warlord' you and Soolin, played by Glynis Barber, seemed to be hinting at something. Was this intentional? Yes, it was on the writer's part because they always liked to have a bit of romance, and I decided he wasn't interested in girls - he only liked women. Hence his interest in Servalan I think.

What did you and Michael Keating think when you read the scripts for 'Orbit'?

We didn't really read them straight off because we were busy filming other stuff. Anyway Robert Holmes had told us that he was going to write a cracker so I said 'We don't need to read it now, it's bound to be good' and it was - it was terrific. You knew that if Bob Holmes, Terry Nation or Chris Boucher wrote it you were alright. The others you had to look at.

Were you surprised that Gareth Thomas came back for 'Blake'?

No, he was anxious to do that because the Blake image had stuck to him and it's difficult for an actor to shake off the image, particularly if the show's still going on. He was always going to come back and the idea was that the Federation was going to kill him, and then I said 'No, no, I think I'd like to do it'. I would have shot him in the back too but they didn't want to go that far!

Is there anything you would like to have changed in that episode?

Yes, I thought it was very well done and very well written, but if you're going to kill everybody off I think it would have been much better if you'd done it gradually throughout the season, and not in one massacre at the end. Perhaps I could have bumped off Vila in Orbit! The writers must have found it something of a liability having to write for seven regulars and two computers?

That's why David (Gan) Jackson left

because there wasn't much you can do with a character like that. The girls - unless you gave them a romantic situation - had very little to do and so they became slightly dissatisfied because of course the best woman's part was Servalan which was written for a man!

In a recent interview with DWB Jacqueline Pearce blamed egos in front of and behind the camera for her having a tough time in the fourth season. Did you see any evidence of this?

I wouldn't say egos. I would say that for reasons which she can only really explain she fell foul of the script editor. She's a game girl and she chewed him out a few times and I think he took his revenge.

By not putting her in the last episode?

Yes, frankly. That's my opinion.

Is Terry Nation getting any further towards getting 'Blake's 7' back in production?

No.

Onto 'Doctor Who', you did two stories ('The Silurians' in 1970 and 'Timelash' in 1984/5). How did they compare with doing 'Blake's 7'?

No comparison. The first one I did was with Johnny Pertwee, which was a laugh because he's such a funny man. The next one I did was with Colin who's a friend.

Did you notice any differences in style between the two programmes?

Yes, Doctor Who was for children, Blake's Seven was for adults.

What was your verdict on 'Timelash'?

Rubbish. I thought Pennant Roberts was a good director which is one of the reasons why I did it. It was a rubbish script though and even JNT admitted it was rubbish afterwards.

Did you deliberately send your part up?

Yes, I wanted to play it like Richard III. JNT said 'What the hell's going on here' and we had a bit of a barny but we became good friends afterwards. He said 'You were right, it was a rubbish script. You had to send it up really!'

Which of your two 'Doctor Who's' did you prefer?

They were alright, I'm not that keen on them really. Don't get me wrong, I've got nothing against Doctor Who. I happen to think he should be played sort of Avon-ish (that sounds like sour grapes doesn't it?). You've got Sylvester McCoy at the moment who's like Ken Dodd. I thought Jon had a good idea with the swashbuckling thing, or you go the way Tom Baker played it who, in my opinion, was the best because he had that eccentric quality. Or you make him very high tec and sleek because we're in a different era of science fiction now with the likes of Total Recall and Robocop.

Will there ever be a follow-up to your book?

Terry is supposed to be writing one but he's a bit dilatory. I spoke to him about three weeks ago, he hasn't been well, and I asked him how the book was coming along and he said 'Don't ask'.

Have you got one last thing you would like to say to your fans reading DWB?

Yes, I'd like to thank them for their loyalty and interest and their intelligence because I get some very interesting scripts from them. They are always pleasant to meet on tour and I always have a very happy time and everywhere I go - here and in the United States I might add - it's a wonderful experience to arrive in a strange town and there, at the station or airport, is someone who's a friend. The fans have become friends.

Paul Darrow, thank you very much.

INTERVIEWED ON SEPTEMBER 27th

RETURN TO THE FORBIDDEN PLANET



IN THE WORDS OF RIFF RAFF, I arrived "on a rather special night" at the Cambridge Theatre in Covent Garden for, thus exactly a year to the day that the latest sci-fi rock extravaganza, Return to The Forbidden Planet, had opened triumphantly in the West End.

Feeling I could perhaps be missing out on something rather special, your intrepid DWB reporter beamed in to find himself surrounded by legions of the show's followers, all in partying mood for the 1st anniversary performance.

The whole evening is a wickedly funny send-up of the classic 1956 MGM movie Forbidden Planet, which starred Walter Pidgeon as the warped scientist Dr. Morbius, Anne Francis as his daughter Altaria and a young Leslie (Police Squad) Nielsen as the leader of the space-hopping visitors to the distant world of Altair IV. It also introduced us to that loveable robot Robbie.

The whole thing is a futuristic adaption of Shakespeare's The Tempest and it is to these roots that the writer of the stage show, Bob Carlton, has chosen to return by having the dialogue a series of outrageous puns on the Bard's most famous speeches, but to counter-balance an influx of culture he has paired it with some loud and infectious rock songs, mostly culled from the '50s and '60s. A meteor storm is greeted by Great Balls Of Fire and an attack from a monster created by the mind of the scientist is subjected to the warning "Beware the I.D.s that march!"...in other words it's as corny as hell but extremely funny with it.

The setting of the spaceship is well done and the crew are also the musicians; they have hair dryers for phasers and each cast member seems able to play at least two instruments. The scanner screen is mostly hogged by the brilliant Patrick Moore as the narrator, who gives us a mock commentary in his own inimitable fashion. If I have to pick out individual performances in Forbidden Planet, then my star award must go to Craig Thumber's re-creation of Robbie the Robot (alias Ariel) who whizzes around the stage on roller skates with the greatest of ease, plays the drums, sings superbly and is quite a comic...an all round clever dick really. Matthew Devitt's delightfully troubled Cookie is another memorable performance whose guitar solo during The Zombies' She's Not There brings the audience to its feet, and John Ashby's Captain Tempest is a good spoof on the two-tone characterisations found in the likes of the Buster Crabbe/Flash Gordon films.

Gerry Anderson is credited with the special effects - my favourite being the cardboard shuttlecraft powered by a sparkler - and the whole production looks very good indeed with some powerful lighting thrown in for good measure. The music would suit most people, ranging from Wipe Out (The Sufaris), Robot Man (Connie Francis), All Shook Up (Elvis) to an encore of The Monster Mash (a 1973 hit for Boris Pickett and the Crypt Kickers). Everyone performed with the verve and energy guaranteed to have everyone dancing in the aisles by the end of the evening.

It is a well presented and at times innovative work which undoubtedly deserves a prolific run. Congratulations to everyone who took the risk in bringing this show to the West End and my verdict is simply GO AND SEE IT - A.S.A.P.!

BOX OFFICE: Cambridge Theatre, Seven Dials, Covent Garden, London WC2 (071-379 5299).

PRICES: £8.50 to £17.50.

TIMES: Mon-Thurs 8pm, Fri & Sat 5pm & 8.30pm.

DURATION: 2½ hours.

Doing the Time Warp, with PATRICK STEWART

WHEN THE WORD SPREAD some three years ago that an "unknown British Shakespearean actor" had been selected to assume the position of captain of the good ship *Enterprise*, the improbability of it seemed final proof that the plan to make a new 'Star Trek' was seriously misconceived.

The original crew and all of their quirks were so firmly established in American popular culture that the task of settling into the captain's chair should have seemed very daunting indeed. Fortunately, Patrick Stewart became aware of the mystique of the rôle only after he had accepted it, although he has been coming to the United States for over twenty years now.

As an overflow crowd turned out to see him at an October weekend convention, he recalled that he had no idea of what being captain of the *Enterprise* would mean:

"I look back now at my naivete of even two years ago and I am stunned. It continues to astonish me today as it did then."

Stewart did not even know at first that it was the rôle of the captain that he had been considered for - he just assumed that there was some plan to have an international element in the crew. The excitement created early on in the Paramount cafeteria by his chance meeting with William Shatner may have given him his first notion of what he had gotten into. Asked if he expects to eventually be immortalized by the rôle, he rather ruefully says that "I feel as though I have been sitting on Mt. Olympus for a long time now."

His journey from London to the convention via Concorde had been delayed by several hours due to a hydraulics failure and he delivered to the packed hall an hilarious note from the British Air captain apologising for the late arrival of "Capt. Picard." He later auctioned off his Concorde flight certificate to raise money for an Amnesty International project that has been adopted as the special cause of a *Star Trek* fan club chapter.

This sudden visibility courtesy of the *Star Trek* legend represents a great change for an actor who has primarily worked in the much more low-profile world of the theatre, but Stewart seems prepared to deal with the change gracefully - aided by a pervasive sense of humour that contrasts sharply with the stern image of Jean-Luc Picard. Moving at warp speed would be a handy skill in any case as he is also a man of many passions and a great vitality. He regularly travels between the two homes he maintains in London and Los Angeles while being involved in many projects apart from *Star Trek*, a number of them designed to support environmental and educational causes while giving him that contact with a live audience which is so unique. "There are moments that occur in live performance when you know in that that something, for want of a better word, spiritual has happened."

Last Spring he did two benefit performances of *So Many People Have Heads*, appearing in one with Whoopi Goldberg and in the other with Gates McFadden. He calls Goldberg "one of the most extraordinary people that I've ever known in my life. It's a great privilege to be her friend." And while she is now "as they say in Hollywood 'hot'", Stewart reports that her enthusiasm for being with



the show is as strong as it ever was and she will continue to appear as Guinan when it can be worked into her busy schedule.

Stewart's own schedule is exhausting to contemplate. Besides doing twenty-six new *Star Treks*, he continues to do programmes and lectures at various universities, as well as planning another series of performances of his version of *A Christmas Carol*, one designed to be more true to Dickens than the more familiar version. In addition, he is experimenting with producing his own series of audio recordings, beginning with *A Christmas Carol* and going on to a version of another programme he performs based upon Mallory's *Morte D'Arthur*.

If that is not enough, he also has completed a six-part programme for Granada Television on cartography called *The Shape Of The World* and a Nova programme on the Voyager missions that gave him a chance to visit the Jet Propulsion Laboratory to do filming just as problems with the Magellan spacecraft cropped up. He recalls that "I was beside myself with excitement to be that close to those people who were controlling all of that," only to discover that "almost all of them were probably equally excited by the fact that Capt. Picard was there." He has invited them to visit the set and "see what it is like in the real world of space exploration."

He also has a rôle in an upcoming Steve Martin film, *L.A. Story*. If the pace seems a bit frantic, he is not complaining. "I have one of those lives - and I am really grateful for it although it is a problem too - where there are so many things that I want to do, besides doing my job and working on *Star Trek* and Paramount, that the other things I am involved in in a sense become my hobbies." He reports that he is an obsessive walker but the dull sameness of the Southern Californian hills does not compare favourably to his native Yorkshire or to the Cotswolds, where he used to walk while learning Shakespearean rôles for the Royal Shakespeare Company.

He is reluctant to reveal much in the way of specifics about future developments in the *Next Generation* episodes - beyond the fact that Wil Wheaton had recently filmed his farewell story as he is leaving

the series to try to pursue a career in films. He does admit to having decided that he will probably undertake to direct an episode of the series himself this year and has begun to do his homework for that assignment by visiting the editing room. He is spurred on by the example of Jonathan Frakes, whom he says has set a very high standard not only in directing but also in preparation that all those who would emulate him must strive to match. In fact, Stewart names the episode that Frakes directed, *The Offspring*, as his favourite of all the episodes they have done, replacing the first season story *11001001* as his example of what most represents *Star Trek* at its best. Both choices are interesting in that neither features a particularly prominent rôle for the good captain but explore the ensemble aspects of life on the *Enterprise* while revealing new facets of several of the characters. His own intention from the beginning has been to introduce one new element, one new aspect into every episode that will reveal something a little unexpected or surprising about Jean-Luc Picard, even if it is only a look or a gesture. This season that goal has focused more specifically on showing the "continuing effect and impact of the Borg experience." The episode *Family* has been the most major example to date and he was pleased to have the chance to do a rare bit of location work as the Picard family vineyards in the South of France were created out of special effects magic and a desert vineyard east of Los Angeles. Stewart was fascinated by the matte shot which created the French backdrop seen in the episode - "I had them put that on a loop and roll it over and over again for me. It never failed to make the hair stand up on the back of my head." He is pleased by compliments on the scene in which Picard and his brother fight in the vineyard and Jean-Luc moves from laughter to tears as he is finally able to talk about the Borg experience, but he is quick to credit the writing. "You watch a scene and you can't tell what is the actor, what is the director, what is the writer. In this case the laughter and the tears were all there in the script."

The situation was a bit different when it

came to the scene in *Menage a Troi* in which Picard must convince the Ferengi that he has been Lawaxana Troi's lover and will kill to get her back. The script contained some conventional protestations of undying love which struck him as all wrong for Picard. "Not even under these circumstances, not even to save someone's life, would he say these things. Besides, this would not be his kind of language." So he hit upon the idea that in the moment when he realizes that he has to do something Picard would access all of that poetry and verse. The resulting refracted Shakespeare he likens to a singer having to learn to sing off key - "It's very, very tricky." Shakespeare was also used in another episode at his suggestion when plans to use a Sherlock Holmes reference had to be dropped due to legal complications. Challenged to recall the scene from *Henry V* which he plays with Data on the holodeck in *The Defector*, he is able to quote far more than was actually used in the episode. Easy for a man who once won a bet in a pub that he couldn't recite all of *Twelfth Night* from beginning to end and not make more than ten mistakes.

He denies that he had much influence on the rôle of Picard at the beginning but acknowledges that this has changed for all of the cast as there comes a point at which the actors know more about the characters than the producers or director or writers. "Gene Roddenberry himself admits that the characters have left his hands and are running around in the world on their own." One aspect of where they may run to on which he remains very playful and elusive is the potential for romance between Capt. Picard and Dr. Crusher. This is a popular idea with viewers and the programme has rather openly taken to teasing the audience with near revelations on the subject. On this afternoon he is told that Gates McFadden told another convention that it would be foolish for the writers to waste the chemistry that exists between the characters. Stewart will only comment that it is the chemistry and tension which make it exciting and perhaps foreplay is better. He is also amused by reports that Michael Dorn is warning that his ego must have exploded after all the fan mail he received when Capt. Picard appeared in a bathing suit in *Captain's Holiday*.

His affection for his co-stars is evident as he says "they are without doubt the nicest group of people I have worked with over a period of time." He hastens to add "It is also - and in this I have to include myself - the silliest group of people I've ever known." The good humour leads to some practical jokes but nothing to compare to what he had experienced in the theatre, where one man's practical joke involved a long correspondence with the Vatican. The relaxed atmosphere smooths the complicated process of making *The Next Generation*, which now costs about \$1.6 million per episode. Each show requires seven days of filming and the efforts of something like 200 people to complete. The goal is to finish each episode about ten weeks prior to air date, but Stewart has at times finished looping only 48 hours in advance.

He is not terribly concerned about being typecast. "I have been really lucky as an actor because my career has gone through stages of being typecast." It is rather difficult to imagine that the august captain was originally first choice for all the low comedy parts at the RSC. It is equally difficult to imagine that he will

ever again have an experience such as he did when he arrived at David Lynch's hotel room in Mexico City to start work on *Dune*. "I realized that he had thought he had cast another actor, not me. He expected Patrick Stewart but he thought that Patrick Stewart looked totally different. He had seen me in wig and beard and makeup and he thought that was what he was getting."

When asked about the prospects for *Next Generation* films, he will only say that "Paramount is awash with rumours." He does not add that the most prominent of these is that the studio intends to do films once the series ends in a couple of more seasons. That Capt. Picard would be essential to such a project goes without saying, as would be Stewart's perspective on Picard's special style of command: "As far as the good Captain is concerned, one of the most potent elements of power in those who have it is the wisdom, and sensitivity, and gentleness to listen to others and, although you are in the place of supreme control, that nevertheless you do require the support, and advice, and assistance of others in order to make things work well."

But whatever becomes of *The Next Generation* as a film project, it is unlikely that Patrick Stewart will be at a loss for things to do. Shakespeare always beckons and he is not unaware of the new cycle of Shakespeare films, especially as Kenneth

Branagh is currently working on the Paramount lot and has told him that he wants to have first choice when his *Star Trek* days are over. He finds the process of doing Shakespeare on camera fascinating because "you are dealing with a structured, poetic, heightened, artificial and, indeed, somewhat archaic language and yet you are exposing it to the very latest high technology." The resulting tension can be thrilling, as it was in Branagh's *Henry V*. As one might expect, he has no use for attempts to rework or modernize Shakespeare to supposedly make it more understandable. "You have to be careful of making things 'easier', simpler...I think it often indicates laziness in those who are making the attempt rather than a lack of ability to perceive in those to whom it's been given." However, he is quite prepared to say that "not everybody, perhaps, needs to love Shakespeare. Art is something that can never be imposed in any way."

For now he is clearly pleased to be adding new depths to his portrait of Jean-Luc Picard and finding time when possible to visit with the vast audience it has made available to him. While many actors avoid such gatherings Stewart says "There are many complicated reasons for my doing this kind of event and one of them is that it is a way of saying thank you. I feel myself to be extraordinarily fortunate."

Kathleen Toth

AUTUMN REVIEW

THE HOTTEST ITEM at the end of 1990 was neither the Gulf crisis nor the Thatcher resignation. It's 'Star Trek' - everybody's talking about it!

John Sessions on Saturday Night Clive neatly, but for no apparent reason, turned the conversation from the wooden acting of Perry Mason to the wooden acting of *Star Trek*. Sessions aped the house style of bad acting and bad sets while Clive James resignedly admitted that he thought *Star Trek* was actually good television. Most memorable line of the evening was Sessions' mimicking of the good Doc Bones: "He's got a cauliflower where his testicles should be, Jim."

Sky TV, currently showing a much-hyped and heavily-trailed season of reruns, has been doing some micky-taking of its own with *Newsline* and *The Reporters* focusing on the loyal band of followers now known as "Trekkers". Barry, who runs a fan club from his Trek-infested bedroom in Milton Keynes and has shaken hands with Captain Kirk, summed up the appeal of *Star Trek* with the memorable phrase "nobody really knows what it is." "It's got the ultimate sort of space ship" wibbled one female fan, while a strange looking chap (one among many) claimed that some fans took it extremely seriously and discussed the principles of the warp engine - and this from someone in full dress uniform. "I'm the chief engineer" he stated with a straight face. Stars of the show, though, were the Collins family who bought a Sky dish just to watch the series again. Mum has been a fan for 25 years and maintains that joining the fan club has "been a revelation to me". Her 8-year-old daughter though seems to be an embryonic rebel and wants to go to a Klingon convention - "Quite a few people do like the Klingons" she claims. So it goes on, and then they wonder why they get the proverbial taken out of them.

Those wondering why they still have a soft spot for the old adventures of Kirk, Spock, Scotty and Bones might have missed an excellent opportunity that Sky was offering up to November (although repeats of the original series are on the cards and the animated series is about to start on Saturday mornings). It was a real chance to overdose on an episode a day, and if you missed a vital plot point during one day's 11.00pm screening you could always try and fathom it out again during the following day's 5.00pm repeat! On Wednesdays it was even better - you could switch channels after the 5.00pm Sky showing and catch *The Next Generation* on BBC2 at 6.00pm! (Lost in Space now occupies the Sky 5.00pm five-weekly slot).

It was a laugh at the time, and still is, that *Star Trek* episodes invariably turned out soppy moments where Kirk and some exotic female went into soft focus. Alarmingly, the new *Trek* seems even more sex-obsessed than the old. Geordi

fancies Tasha, Tasha fancies Data, Bill and Deanna have a thing going, and who can guess what Picard has been up to with Dr Crusher! And this on the strength of the first episode alone, where's the love interest for poor old Worf, that's what I want to know.

There's little to tell *Next Gen* apart from the old gen storywise. The scripts seem to have been drawn wholesale from the 60s episodes, though whether this is homage, pastiche or just plain laziness is hard to tell. It's the characters which make this *Star Trek* original, if at times their unique qualities seem overblown. *Troi's* empathic cries of emotion pepper the episodes; Tasha gets gung ho at every opportunity; Picard over-emphasises his dislike of children - which is hardly surprising given first-class pain in the butt Wes Crusher who, if he wasn't starring in each and every episode, would be gracing the fan gatherings as a self-made star ship captain.

BSB, not to be outdone by Sky's *Star Trek*, crossed the universe in search of a rival. They came up with *The Doctor Who* Comedy Weekend; two solid days of satellite broadcasting were sacrificed to the omnipresent Time Lord with out of order episodes hosted by Chief Clown John Nathan-Turner. BSB, like Sky, unearthed some equally dotty fans epitomised by Andrew who used to run a fan club from his *Who*-infested living room in Wimbledon. Best bits were the two Dalek films starring Peter Cushing, who didn't seem to have been invited to the studio celebrations. *Doctor Who* doesn't have any sex in it.

Those who prefer their science fiction in a serious vein should look no further than *Alien Nation*. At first a film that didn't do too well at the box office, this story of an oddball cop duo - one human, one alien - became a hit on the small screen when turned into the series still being shown on Sky. The Los Angeles of *Alien Nation* is a bit like Toon Town with menace - for "Toons killed my brother" read "Slags killed my partner". The content of the series is pretty headline stuff, confronting prejudice and bigotry head-on.

The eating and drinking habits of the potato-headed aliens give rise to quite a few stomach-churning jokey moments - they get drunk on very sour milk and eat raw beaver - and their sex habits are a bit strange to say the least. The most celebrated moment of the series is when cop George Francisco absorbs the pod containing the unborn child from his pregnant wife!

Science fiction also cropped up in an interesting little piece of futuristic drama in the BBC's slot for new writers, *Debut* On 2. Paul Cornell's *Kingdom Come* was set in Norfolk some time after the Greenhouse effect had taken its time on the climate - although knowing the climate of Norfolk it didn't seem much different. Mankind is evolving and seeing as how the mutations in *Kingdom Come* have an extreme allergy to sea water they must be evolving into the Slags of *Alien Nation* who just happen to suffer a similar aversion. There were some allusions to sex in *Kingdom Come*, but as the drama was only 20 minutes in length there wasn't time to develop that aspect. Shame.

Susan Polan

Wise-up on WISEGUY - the Ultimate Fantasy by Ian Levine

WISEGUY is a very rare element — a show which is impossible to pigeonhole or categorise. To call it a cop show would be like calling *Doctor Who* a history show. Sure, when *Doctor Who* started there were historical elements in some of the stories, but it wasn't a show about history. *Wiseguy* is about an FBI agent, Vinnie Terranova, who goes under deep cover to infiltrate major crime organisations, but it is not a cop show though it has elements of being one superficially. It also has elements of fantasy in the same style as *The Avengers*, *The Prisoner* and the *Batman* movie, and a bunch of bizarre super villains who could never exist in reality. Providing total escapism it has become, in my opinion, the best show on American television.

The nearest comparison to the concept of *Wiseguy* is a 1970s movie called *Winter Kills*, starring Jeff Bridges. It was about the brother of a murdered American President (loosely based on JFK) who, via a bunch of red herrings, tries to trace his brother's murderers. It follows a path right through government corruption leading right the way back to his father, the most powerful man in the USA. This general idea has been existent in *Wiseguy* from the first story right through to the present day. It is the concept of good versus evil, though good being not totally good, and evil being not totally evil.

There are definite elements of *The Avengers* to be found insofar as government officials come up against strange and bizarre super criminals. Also elements of *The Prisoner* are evident in the concept of a government official being blocked and prevented from finding the truth out by his own superiors. Then there are strong elements of the *Batman* film in the dark, mysterious alleyways, steam eerily rising from street vents complete with corrupt metropolis life.

Wiseguy explores gritty reality versus fantasy, covering many fantasy elements within the show, especially its bizarre and strange characters. These include: Mel Proffitt, a super criminal who is on the verge of taking over the world via his sale of arms to warring countries and his control of the world drugs trade; Winston Newquay, a record company mogul who lives in a multi-million dollar castle, who is trying to extort all his rivals out of business while degenerating further into his own twisted lifestyle; General Masters, the Pentagon chief in control of the US Military who has been totally corrupted by power and has tried to mastermind the takeover of a Caribbean island, Isle Pavot, only to be foiled by the hero of the series, Vinnie Terranova (played by Ken Wahl); Volchek, a multi-billionaire in charge of a small town on the upper west coast of America, who spends all his time watching an old black-and-white horror film on a huge giant screen while life around him begins to take on aspects of the film. This same character keeps his dead family cryogenically frozen in a private crypt.

Also in the realms of fantasy there is an episode, White Noise, in which Vinnie, the aforementioned hero, is falsely committed to a mental asylum. While strapped in a straight-jacket he is subjected to mind-numbing drugs which cause deceased, former dominant characters to come back to life in his mind. These include his brother Pete, the priest, and Sonny Steelgrave, the first mob chief whom he betrayed, who come back in a smoke-filled dream. Then there's Vinnie's partner Frank McPike who, lying on his death bed, has a strange out-of-body experience, much like that in the film *Flatliners*.

There are also elements of Voodoo, which ultimately lead to Mel Proffitt's downfall and involve a dead goat being hung upside down bleeding all over the floor, people being hypnotised by crystals (supposedly containing their soul), and rituals by eating raw red meat and dripping the blood on to white rice.

The concept of the series from start to finish uses that of the traditional super-villain, starting with Sonny Steelgrave, the New Jersey/Atlantic City mobster who controlled the entire Eastern seaboard mob and took Vinnie under his wing as an assistant, only to be betrayed by him.

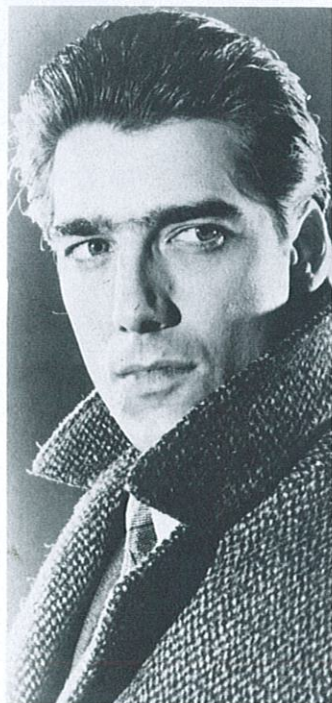
Others include Knox Pooley, the white supremacist leader of a neo-Nazi organisation, The Pilgrims of Promise, who formerly was a used-car salesman and is secretly only looking at his organisation as a way to make money while sneering down his nose at his fanatical followers; Ricky Pinzola, a totally corrupt Mafia head of the New York Garment district who is determined to put all his rivals out of business via extortion tactics; Winston Newquay, the record company boss who removes anybody who stands in his way, artists, producers and other record company moguls; Joey Grosset, the young mafiosa head who has no scruples whatsoever and was involved in the



attempted murder on Vinnie's stepfather Don Aiuppo; Harriet Weiss, the oh-so-sweet, oh-so-normal looking middle-aged lady who thinks nothing of smashing a tortured victims foot with a ten pin or having her consort smash his head in with a bowling ball; Amado Guzman, the Cuban kingpin who controls airlines and cargo freight companies, smuggling everything from drugs to gold.

Wiseguy is dominated by the clash of right versus wrong, dealing all the time with Vinnie's conscience. Vinnie constantly comes up against the CIA who are supposed to be acting on behalf of the American people and in the interest of justice, yet all the time they are subverting that justice and working in a corrupt way against the government, causing Vinnie's conscience to question whether the FBI for whom he works are in fact behaving ethically, when he sees other American officials corrupting the law to their own ends.

Sonny Steelgrave, who took Vinnie under his wing for a year before being finally betrayed by him, committed suicide by electrocution, and this also played heavily on Vinnie's conscience. Steelgrave had trusted him and been a friend whereas Vinnie's own superiors had caused him to lie and cheat. Therefore the element was always there of people who are supposed to be good being bad, and people supposed to be bad having trustworthy qualities.



Ken Wahl

Later in the series, another death playing on Vinnie's mind is that of small town sheriff Stenkowsky who committed suicide by electrocution in front of his eyes, in the same way Steelgrave had done three years earlier. This almost gives Vinnie a mental breakdown and causes him to flee and quit the OCB (Organised Crime Bureau of the FBI) for a while to return home and recover.

Right up to the current story, airing at the moment in the fourth season (and set in Miami), there are still elements of the CIA subverting justice and working against the American way. Thus the series is carrying on in this fourth season as it did in the start. However, *Wiseguy* is very lucky to still be in production. It was initially cancelled after three seasons (66 episodes) because it had never been in the Top 20 viewing figures. It had received rave reviews and had unanimously successful viewer acclaim, but it had never been a hit show. This was probably because it was too cerebral, yet when it was run in a set of repeats very late at night Monday to Friday by CBS it picked up exceptional ratings for that time-slot.

Wiseguy was brought back from cancellation as a mid-season replacement. The new series was scheduled to go out from January 1991 in the USA, but has been brought forward to November 1990 as some of the autumn shows weren't doing as well as they should. The new series, however, does not feature former leading character Vinnie, as Ken Wahl has left the series. He's replaced by Steven Bauer who plays a disbarred District Attorney called Michael Santana. The series has definitely not suffered by this, as Vinnie was only one of many strong characters in the series, who in the past had equally leading roles in Vinnie's occasional absence.

Other leading characters include John Henry Raglin who took over in the Garment district story and was brought in as a replacement when Vinnie was laid up in hospital. There's also the character from the Mel Proffitt story, Roger Lococco, who while working for the CIA (unknown to Vinnie at first), comes back when Vinnie is shaken by Stenkowsky's electrocution and returns to take over Vinnie's job for several episodes. Vinnie goes into hiding on the run, until he comes up against another set of corruption so strong that he's forced to return to the OCB.

The stories in *Wiseguy* have always been full of strong incidental characters too, such as Sid Royce, a weaselly accountant who was brought in to sort out Steelgrave's business but, via his double dealings, subverted the whole mob operation in New Jersey; Harry 'The Hunch' Shanstra, the little wizened old mafia expert who upon first meeting Vinnie, wallops him between the legs with his walking stick; Paul 'Pat the Cat' Patrice, the mafia mobster running the New York mob who earned his name putting a wild alley cat down his trousers, and who in the end faces death in a shocking strangulation scene at Steelgrave's stag party; Louis Cabra, the black magic voodoo practitioner from Isle Pavot; Calvin Hollis, the second in charge to Knox Pooley who truly believes in his Hitler-esque rantings; Eli Sternberg (brilliantly played by comedian Jerry Lewis in an inspired straight role), being squeezed out of business playing a middle-aged Jewish man in the 7th Avenue Garment district; Isaac Twine, a record company mogul who in an attempt to fight being squeezed out loses his entire record company anyway in a poker game; Prescott Wilson the Howard Hughes-type recluse who lives on a mountain top, finally showing himself to save the whole American government; Kousakis, the madman running a waste disposal outfit, HES, who has been so poisoned by Mercury that he ends up at the top of a bell tower as a mad sniper; 'Stem' Stenkowsky, a small time sheriff who, believing Vinnie to be a corrupt cop, takes him on board his outfit only eventually to have Vinnie discover he's the perpetrator of a string of mass-murders.

Vinnie's main love relationship throughout the series was with Amber Twine (played by Patti D'Arbanville), a widow who gives up her record company and moves in with Vinnie only to find she can't reconcile her conscience with Vinnie's lifestyle. However once she left the series there was a wonderful cameo episode, set in the past and filmed in black-and-white, with Ken Wahl playing Vinnie's father John Terranova and Patti D'Arbanville playing a mobster's moll who infatuated him.

Apart from this cameo of Vinnie's late father, there are other strong family ties throughout the series. Vinnie's mother from the very start disapproved of his gangster lifestyle, and he eventually had to confide to her that he was working undercover for the OCB and was not in fact a mobster. His brother Pete, a priest, features throughout the whole of the first season but is killed off early in the second season by the white supremacists. There's also the

clash of conscience when his mother marries Don Aiuppo, one of the New York mob leaders who, though he has retired, has a blood-spattered past.

Vinnie's anxieties of conscience through the series have created the constant battle between good and evil. For example, at the end of the first season, he took a leave of absence to go back to his family after Steelgrave and Mel Proffitt had both died on account of Vinnie's being there to expose their criminal activities.

Of course scriptually it was through doing this that he stumbled across *The Pilgrims of Promise* and took care of their threat. Also in the episode *White Noise*, having



Vinnie (Ken Wahl) finds himself in the depths of a personal hell when he squares off for the last time with Sonny Steelgrave (Ray Sharkey)

been suffering from an injury supposedly incurred during the story set in the Garment district, he was ordered for a

health check-up which led to a mad former head of the OCB altering the recordings on the computer and classifying him as dangerously insane. This particular episode won the Edgar Allen Poe mystery writers award for 1989.

THERE are no fixed black and white characters in *Wiseguy*, just lots of grey areas with lots of surprises. The show is currently continuing in the same way with Michael Santana and the battle with his own conscience over his disbarment where he had slightly subverted the law to gain conviction over a drug dealer and had been disbarred over it.

Ken Wahl for the first three seasons was undoubtedly the centre of the show. He had always been shy of publicity and steered away from press interviews apart from one indepth interview for the magazine 'US'. He starred in several films, including *Jinx* during which he had a blazing row with Bette Midler, widely reported in all the press, which led to her not making another film for four years and him becoming taboo as an actor for years as he publicly criticised her professionalism.

He starred in a great TV movie, *The Gladiator*, similar to Steven Spielberg's *Duel* and *Fort Apache* — *The Bronx* with Paul Newman, but other than that he was a virtual unknown when taken on for *Wiseguy*, though he was later to be quoted as the sexiest man in America.

His co-star Jonathan Banks, who plays Frank McPike (Vinnie's immediate boss in the OCB), starred in the science fiction movie *Krull*, and had guest parts in *Hill Street Blues*, *Designing Woman* and *Falcon Crest*, as well

as having a major role in *Beverly Hills Cop*.

Third regular is Jim Byrnes who plays Lifeguard, a crippled character in a wheelchair who runs the communications centre of the OCB and is Vinnie's only lifeline when he is in trouble, by a system of coded phone messages.

The show was created by Stephen J Cannell, creator of *The Rockford Files*, *The A-Team*, *Hardcastle & McCormick* and *21 Jump Street*. Although none of these shows were fantasy orientated, *Wiseguy* was a complete departure from this. As in *The Rockford Files* for example, he has always stood for good scripts and picks top directors.

When *Wiseguy* started it had over 40 rave reviews in the press, more critical acclaim than any show on television. The Associated Press called it 'the best show on prime time network television'. Newsday called it 'the most exciting, the most credible and above all the most literate crime drama to surface on television in quite some time'. The Record said 'Wiseguy is distinguished by piano wire tension, well conceived threads that carry from one episode to the next, fine ensemble acting, and a frenetic buzz always there beneath the surface, even in the quietest moments'. Praise was unanimous from all the American press.

Wiseguy is currently airing in Britain on Sky TV on Thursday nights at 9pm. It's a shame that it has no wider audience than this. In fact Sky has always been looked upon as being slightly sub-standard TV-wise by some of its critics, but with shows like this they are definitely taking a step in the right direction. The most unfortunate factor is Sky's own description of *Wiseguy* on its Teletext service, dismissing it as just a cop show. Nothing could be further from the truth.

The show has a huge cult following in America, and seems likely to achieve a similar following here in the UK too.

I love the imagery that has always run through the show. In one scene a bomber is going up in a glass elevator, masquerading as a pizza delivery man. The elevator is blown up by remote control and the imagery of seeing a pizza smeared all over a glass window conveys, without showing it, that the guy has also blown up inside the lift. Also, Frank McPike, lying in a hospital bed when his mind leaves his body for a mysterious and surreal few moments. Or Vinnie subjugated by mind drugs and meeting Steelgrave again.

This imagery continues into season four when Vinnie seems to have been killed by a Salvadorian death squad and his mother and step-father are watching Frank McPike give a testimonial to his memory while the one person who could admit to his kidnap and death is murdered by being thrown down several storeys in prison by henchmen of the Cuban king-pin Amado Guzman.

There's been a great continuity of characters throughout the show, such as Vinnie's mother Carlotta; mafia leader Don Aiuppo; Amber Twine; Roger Lococco, who Vinnie was assigned to cover thinking he was a freelance mafia hitman when in fact he was working undercover for the CIA; Admiral Strichen, who wriggled out of the blame for the attempted takeover of Isle Pavot then returned two years later as part of a vengeance plot against Vinnie; and Aldo Baglia, the son of the mafia Don whose daughter Theresa was to have married Sonny Steelgrave.

The high level of scripts and direction is what's kept *Wiseguy* on top. There's not been one bad episode in over 70 transmitted to date. *Wiseguy* is the best show on TV today, and I don't make that statement lightly.

While *Doctor Who* remains off the air, and its quality plummeted so severely over the last ten years, and while I enjoy *Star Trek - The Next Generation* immensely, nothing else quite stands up to the calibre of *Wiseguy*.

It's the first American show to develop the concept of 'arcs', meaning in *Doctor Who* style, a series of episodes within the show which make up a complete story. To date *Wiseguy* has had nine arcs, and thirteen assorted one-off episodes. The arcs are as follows:

- 1 the Steelgrave story (10 episodes)
- 2 the Mel Proffitt story and takeover of Isle Pavot (11 episodes)
- 3 the neo-Nazi story, dealing with their hatred of 'the Mud People' (4 episodes)
- 4 the rag trade extortion story (5 episodes)
- 5 Dead Dog Records and the infiltration of the music business (7 episodes)
- 6 Vinnie's taking over as head of the mafia (5 episodes)
- 7 Pentagon corruption and revenge for Isle Pavot (4 episodes)



(Clockwise, left to right) Gerald Anthony, Ken Wahl, Jonathan Banks, Ray Sharkey and Jim Byrnes

episodes)
8 the Volchek story and the exposure of the H.E.S. (7 episodes)
9 the Miami arc (6 episodes), currently airing in the USA

For American TV, the idea of arcs is a new concept, but still the show has a continuity flow like a semi-soap opera, appealing to both drama and fantasy fans.

There have already been some brilliant moments in the new series (season four). The first episode alone had McPike escaping from an airplane on the verge of taking off. Such was its impact that it had me viewing on the edge of my seat.

It's impossible to define the boundaries of a show like this, which while relying on James Bond type thriller escapism is equally just as much at home in a fantasy magazine like DWB where I firmly believe it belongs.

Since the USA ran *Wiseguy* late night repeats, only one episode has not been reshowed, episode 43, The Four Letter Word, which was originally shown as part of a two-hour story called Le Lacrime D'Amore, a combination of the episodes The Four Letter Word and There's Plenty of Time. The second hour of this was repeated under the title Le Lacrime D'Amore.

The show's title is misleading as it doesn't suggest the kind of programme that ends up on screen. 'Wiseguy' is a word meaning a 'handler of situations' for The Mob (ie. a hitman). This is what Vinnie had to become to infiltrate the underworld. Although he was working undercover for the OCB, the concept of him having to spend eighteen months in jail just to perpetuate his cover was quite a drastic one.

Ken Wahl had quite a heavy hand in the concept of the show in which he played lead for three years. It was his idea to cast Jerry Lewis as the Jewish Garment district businessman, a totally unexpected but inspired piece of casting. No one would have guessed it would work so well, unlike *Doctor Who's* casting of light entertainment actors, which never worked dramatically. It was also Ken's idea to bring Steelgrave back in the dream sequence in the episode White Noise which won all the awards. This was at the time that the series was nominated for several



Jerry Lewis (right) guest stars as a garment industry businessman being squeezed by the Mob and Jonathan Banks plays the Organized Crime Bureau chief heading up an investigation of the rag trade

Emmys.

The series has been largely shot in Vancouver, though there has also been much location work in New York, Washington and Miami. It has also covered taboo areas in TV such as incest (between Mel Profit and his sister Susan), corruption in US government, and overt violence such as the scene in Squeeze, cutting between Vinnie smashing in Castellano's face and his mother screaming (one of the strongest moments ever seen on TV).

There has never been another show in television history quite like this one. Its stubborn refusal to be pigeonholed has probably worked against it, but I can only heap praise upon its daring and unique format. The concept of a government operative being forced to spend eighteen months in jail just to be able to go undercover is staggering when you stop to think what that would do to someone's mind. The cover could end up so deep that there would be no turning back.

WISEGUY Story Synopses



Season One

1 Wiseguy — part one

Originally transmitted as a two hour pilot, later re-shown as two individual one hour episodes. Vinnie Terranova works as a Federal Agent for the OCB (Organized Crime Bureau of the FBI). He has served 18 months in Newark State Prison, New Jersey, going through the most unpleasant trial, just to prove to the criminal world his authenticity as a mobster. He uses this to infiltrate an organisation run by Sonny Steelgrave. Sonny, with his brother Dave, runs the casino operation in Atlantic City, New Jersey, and Vinnie poses as a waiter in a restaurant and initially picks a fight with Sonny to make contact with his organisation.

2 Wiseguy — part two



Dave Steelgrave is killed in a shoot-out which involves a Scandinavian arms dealer. Vinnie has to pretend to murder the federal agent who is pestering the Steelgrave family to prove his loyalty to Sonny.

3 New Blood

One of Sonny Steelgrave's partners, Paul 'Pat the Cat' Patrice who has an investment in Steelgrave industries, puts in one of his men, Sid Royce, as an accountant who turns out to be a treacherous snake. Sid almost causes Vinnie and Sonny to be killed; at the same time Vinnie and Sonny foil a murder attempt on a special prosecutor who's out to nail Sonny. This involves the blowing up of an agent disguised as a pizza delivery man in a glass elevator.

4 The Loose Cannon

Sonny Steelgrave is expecting his nephew Lorenzo to arrive from Sicily. However, an evil murderer has replaced Lorenzo in an attempt to betray the mob. Vinnie has to shoot him in self-defence.

5 The Birthday Surprise

Vinnie's cousin Danny, a promising middleweight prize fighter, is found dead from drugs. Vinnie knows Danny never touched drugs and tries to find the killer. McPike is

hot on trail of this when Steelgrave intervenes and delivers Kiki Vanno (responsible for Danny's death) dead in the back of his limousine.

6 One on One

The police have another undercover agent in Steelgrave Industries, Karen Leland. Steelgrave is aware of a security leak and Sid Royce suspects Vinnie. Vinnie suspects Royce, but Karen is warning information out of Royce by sleeping with him. Karen ends up dead.

7 The Prodigal Son

Vinnie's mother is mugged and he visits her in hospital. Steelgrave arranges special treatment for her, but she refuses it. Vinnie admits to his mother that he is not living a life of crime but is in fact working for the FBI. McPike has to cover up Vinnie's confession from his superiors.

8 A Deal's a Deal

Sonny Steelgrave has a rock singer, Joey Romanowsky (played by real-life rock musician Billy Vera), under contract. Joey finds himself with a huge hit record and tries to take a year off to tour. Sonny refuses and Joey gets beaten up by crooked cops (working for Steelgrave) who break his vocal cords, ending his singing career. Vinnie is inducted into 'The Family', but is almost exposed by one of the crooked cops who discovered he was working for the OCB. Joey Romanowsky shoots the crooked cop in the neck of time.

9 The Marriage of Heaven and Hell

Sonny is about to marry Theresa Baglia, sister of Aldo Baglia, a mob hit man, and daughter of Joe Baglia, one of the mafia dons. Paul 'Pat the Cat' Patrice tries to lure Vinnie away to work for his organisation and plans to kill Steelgrave on his stag night. Steelgrave finds out about this without Vinnie telling him, and at a glorious stag night banquet featuring an ice-sculpture of Steelgrave's multi-storey high-rise, Steelgrave strangles Paul Patrice, leaving the body in the draining tray of the ice sculpture.

10 No One Gets Out of Here Alive

In the aftermath of the stag night, while Aldo Baglia goes off to bury one of the bodies, he sees the FBI converging on the house in his rear-view mirror. He warns Steelgrave from his car-phone and Sonny flees, realising Vinnie has betrayed him. Vinnie and Sonny end up in a deserted movie house closed for the summer and a battle follows for several hours before Steelgrave electrocutes himself rather than be arrested.

11 Last Rites for Lucci

An old friend of Vinnie's, Nick Lucci, asks Vinnie's brother Pete, the priest, for last rites as he's learned that a local politician has put out a contract on him knowing too much. Vinnie, in trying to track this down, finds that Lucci has confessed to his brother, there is a contract out on Pete Terranova as well. Vinnie saves his brother in the nick of time from a killer dressed as an old woman.

12 Independent Operator

Vinnie is investigating Roger Lococco, a freelance hit man who has been selling 'peace and tranquility' all over the Western world. Through Lococco Vinnie is introduced to the world of the Profitts, Mel and Susan, aboard their 200 foot yacht 'Hotel' off the Canadian coast beyond the legal shore line. Vinnie meets Susan Profit first, whose brother runs a 40 million dollar a day operation aboard the yacht where they hold god-like power.

13 Fascination for the Flame

Vinnie finally meets the mysterious Mel Profit, the bizarre super-criminal, and infiltrates his organisation. Mel and sister Susan have a relationship based on incest and drugs. Mel humiliates an associate, Paco Bazis, on his wedding day and Paco retaliates by kidnapping Susan and holding her for ransom.

14 Smokey Mountain Requiem

Mel sends Vinnie and Lococco to tighten up his drugs operation in Tennessee run by an enormous fat man, Jesus. The story involves Russell Hanes, a youngster whom Mel and Susan had framed and sent to jail in order to hold his parents to ransom to provide the front for the drug operation. Mel wants Vinnie and Lococco to kill the Hanes family, but instead Vinnie gets Russell released from prison.

15 Player to be Named Now

Mel decides he wants to own the Sacramento baseball team, and tries to force the owner to sell him the franchise for next to nothing. He uses a girl called Jacqueline DeVries, a former hanger-on who wants to get back on the scene, to manipulate his rival. Vinnie is sickened by Mel's cruelty.

16 The Merchant of Death

Susan takes Vinnie to a party at the French Consulate and frames him, causing him to be arrested by French guards. This is all a ploy to coerce the deputy minister Pierre Cosquerre into selling arms to Mel Profit. Cosquerre's front man, Lizot, is killed in an alley, and Profit finally blackmails Cosquerre into selling him the arms.

17 Not for Nothing

Aldo Baglia, who has been on the run from the FBI after the rest of the mob from the East Coast were rounded up, sees a picture of Vinnie with Mel and Susan Profit in the newspaper. He tracks him down and shoots Vinnie as he's leaving Mel's yacht. Roger Lococco tries to find out why Vinnie was the target and not Mel Profit. In a showdown with Aldo Baglia, Lococco knocks him off the roof and Baglia falls to his death.

18 Squeeze

In an extremely violent episode, Mel finds his munitions deals all collapsing at once, which is because Lococco is working for the CIA and is out to destroy Profit, although he is also working against Vinnie. Mel, losing money, concentrates on his drugs operation and sends Vinnie to New York to make business propositions to the mafia. All the leaders of the mafia have changed since Steelgrave's downfall. The new heads are Castellano and Brod, who act under Don Aiuppo. Louis Cabrera arrives on the scene, introduced by Lococco as the would-be ruler for Mel to finance. However Cabrera is using voodoo and beginning by draining blood onto white rice, causes a series of black magic events, until he is killed by his own voodoo. His enemy, an amazing young lady called Iemanjá Mora, takes Mel and Vinnie to see a witch doctor called Mae Nina who hypnotises both of them and steals the crystal around Profit's neck, the crystal which Profit believes contains his own soul. This results in Profit's death by a second injection of drugs given by his sister at his own insistence. Susan burns his body on a boat which becomes a funeral pyre.

19 Blood Dance

In a total fantasy episode, the plot unveils that the CIA are interested in using Mel's money to illegally finance the taking over of Isle Pavot, a Cuban-type communist island in the Caribbean. Louis Cabrera arrives on the scene, introduced by Lococco as the would-be ruler for Mel to finance. However Cabrera is using voodoo and beginning by draining blood onto white rice, causes a series of black magic events, until he is killed by his own voodoo. His enemy, an amazing young lady called Iemanjá Mora, takes Mel and Vinnie to see a witch doctor called Mae Nina who hypnotises both of them and steals the crystal around Profit's neck, the crystal which Profit believes contains his own soul. This results in Profit's death by a second injection of drugs given by his sister at his own insistence. Susan burns his body on a boat which becomes a funeral pyre.

20 Phantom Pain

Susan Profit tells Vinnie she's carrying his baby. Unfortunately Mel's death has made her insane, and this is all in her imagination. Vinnie has to have her committed to an asylum. Meanwhile Lococco's boss, Herb Ketcher, finds a new would-be ruler for the island of Isle Pavot, and obnoxious and pompous autocrat, Henri Lalonde. Henri would be the perfect puppet for the CIA as he has been fooled into thinking all their manipulations are his own ideas. McPike tries to take Vinnie off the case, but Vinnie resists. Lococco has been given orders to kill Terranova.

21 Dirty Little Wars

Vinnie discovers Lococco is working for the CIA under deep cover. However the further he searches, the more illegal Herb Ketcher's activities turn out to be. Lococco's house-keeper, Preet, is mercilessly murdered by a CIA hitman. Then in a major showdown brought about by Vinnie, the coup d'état of Isle Pavot is foiled and all the characters are arrested.

22 Date with an Angel

In 'Wiseguy's best and most exciting episode to date', the whole Isle Pavot affair is brought before a senate hearing. Lococco agrees to testify when he realises how he has been duped. Vinnie insists on testifying, but has to do so with his face blacked out and voice disguised on a TV screen to the Senate committee. After an attempt on his life, Lococco goes into hiding. The evil mastermind behind the whole affair, Admiral Strichen, wriggles off the hook, leaving Herb Ketcher with all the blame. Meanwhile Russian Intelligence send a fake prostitute to subvert Ketcher. Vinnie sees Lococco blown up on a boat on the river, but at the end of the episode thinks he sees him in a crowd at a distance.

Season Two

23 Going Home

Vinnie needs a leave of absence because Steelgrave and Profit are both dead and he feels bad about their deaths, brought on by his infiltration of their crime worlds. He goes back to his neighbourhood in Brooklyn and stumbles across a plot by The Pilgrims of Promise, a neo-Nazi organisation who are wrecking a Jewish synagogue. Vinnie befriends a young neighbourhood kid called Richie who works at a garage where Vinnie takes a temporary job. Vinnie's brother Pete speaks out against the Nazis and is mysteriously killed by a hit-and-run driver in a truck. Vinnie vows to trace Pete's killer.

24 School of Hard Knox

Knox Pooley, the head of the Pilgrims of Promise, has been a used-car salesman, but is using the fanatical Pilgrims to raise as much money as he can. He personally does not care for their fanaticism and is only out to make a quick buck. However, his second in command, Calvin Hollis, is a fanatical Nazi, and gives Pooley a copy of *Mein Kampf*. Vinnie gets involved to entrap Calvin by supposedly selling him weapons. Richie witnesses a murder and confesses to Vinnie who has to tell him he's an undercover cop and enlists Richie's help.

25 Revenge of the Mud People



Vinnie Terranova (Ken Wahl, c.) is placed under arrest for the murder of a cop during a heist involving an evangelical group.

Calvin Hollis and the Nazis have killed an off-duty policeman, Hicks, while robbing an armoured car. Knox Pooley knew nothing of this, but still has to use their organisation as a front to obtain the money he greedily hoped to raise. As Richie had borrowed Vinnie's car, the police trace it and Vinnie is arrested by the New York police department for the murder of Hicks. He is beaten up very badly and almost killed. McPike extricates him from jail and Vinnie goes with The Pilgrims of Promise to a Klu Klux Klan type burning of the cross. While examining the Klan's racist point of view and is asked to announce embedded in the front of the truck which obviously killed him. The owner of the truck, Stan Korke, gives Vinnie a ride, while Vinnie fights with his conscience about killing him there and then. The New York police department and the OCB follow Vinnie and Korke up to a cabin in the woods. Richie enables Korke to be arrested, though Korke ends up mysteriously hanged in a jail cell.

26 Last of the True Believers

Knox Pooley does a TV interview with Alexander Harden who is given a humanitarian award. On the same show are a black freedom fighter, McGill, and a Jewish author. Pooley spouts his racist point of view and is asked to leave the show, but Pooley doesn't care as he is able to announce his toll-free number on the air and raise more money. Calvin Hollis, on the other hand, is bitterly furious and later kills Harden in the mens room with the trophy he has just won. When Knox Pooley finds out about this he kicks Calvin out. Hollis goes crazy and ends up at the house of McGill, tapping a rifle between his hand and the black freedom fighter's chest, which accidentally goes off. Calvin is killed in a fire; Pooley ends up in Florida selling condominiums to senior citizens and evading justice.

27 Arie for Don Aiuppo

Don Aiuppo, the former leader of the mob who Vinnie had gone to see in New York (episode 18), is in love with Vinnie's mother Carlotta. Vinnie tries to stop this, but realises that the old man is trying to reform. Vinnie's OCB superiors try to get him deported for the fact that he's an illegal immigrant. In a surprise turn of events, Don Aiuppo's brother, to whom he hasn't spoken for 40 years, changes places and gets deported to Sicily, leaving the Don to marry Vinnie's mother.

28 Seventh Avenue Freeze Out

Eli Sternberg (Jerry Lewis) is being squeezed out of business by Seventh Avenue mafiosa Ricky Pinzola. His son David involves the OCB and brings Vinnie in to infiltrate the rag trade.

29 Next of Kin

At a dinner, Eli Sternberg gives a speech which paints Ricky Pinzola in a very bad light. Vinnie is in a car accident and ends up in hospital. In the meantime his boss McPike finds a former OCB operative, John Henry Raglin, who is brought in as Vinnie's replacement.

30 All or Nothing

In Chinatown Eli Sternberg is trying to avoid bankruptcy by having some work done cheaply in the area. John Henry Raglin visits the sweatshop with horrible conditions such as rats running everywhere and high, unprotected doorways out of which a child nearly falls several storeys. Maxine, a Chinese student, begins a strike which nearly puts the Sternbergs out of business. Raglin has to intervene, but off the record gets Maxine to testify against the mafiosa who murdered her best friend, and to end the strike to get the Sternbergs' order finished.

31 Where's the Money

Ricky Pinzola and Eli Sternberg's niece Carol have conspired together to frame the Sternbergs and a larger company called Rightwear by having the flame retardant removed from thousands of women's dresses, which would cause multi-million dollar law-suits against them. David Sternberg forces Pinzola to go to the bank at gunpoint to get \$10 million, needed to restore his father's business, but is shot dead by the bank's security guards.

32 Postcard from Morocco

Eli Sternberg is devastated at his son's death. Ricky Pinzola kills Carol who was trying to set him up, and almost leaves the country in a plane headed for Morocco. John Henry Raglin pulls a gun on him. Pinzola doesn't believe he's got the nerve to shoot, but Raglin snaps and shoots him dead.

33 Stairway to Heaven

Frank McPike's wife is suffering from an irreversible liver disease and is dying in hospital. Her only hope for survival is a liver transplant. Frank uses all his influence but can't believe he's got the nerve to shoot, but Raglin snaps and shoots him dead.



Undercover agent Vinnie Terranova (Ken Wahl, c.) checks into the hospital, where a routine physical turns into a hideous nightmare, and he confronts ghosts from the past among them his dead brother, Father Pete (Gerald Anthony, r.)

34 White Noise

Another of the series' best episodes, this is the one which won the Edgar Allen Poe Mystery Writers' Award. Vinnie is taking a long time recovering from his injuries from the rag trade story. McPike makes him go to the hospital for a check-up. While he is there Vinnie is noticed by Darryl Elias, a mentally disturbed former FBI superior who blames the OCB for all his problems and sees Vinnie as a symbol of all that he hates. Darryl changes Vinnie's medical records to make him look like a dangerous psychotic. Vinnie is drugged and put in a straight-jacket, and while swimming in and out of consciousness the spirit of his dead brother and the ghost of Sonny Steelgrave come back to haunt him. Frank McPike finds out what's been happening and saves Vinnie just in the nick of time.

35 Dead Dog Lives

Acclaimed as the best story in the whole *Wiseguy* series, this episode begins a seven-part arc creating a totally fantasy-orientated view of the music business with some of the best guest-stars ever seen on TV. The story includes Diana Price (Debbie Harry playing a faded rock singer



Deborah Harry

trying to make a comeback); Bobby Travis (Glenn Frey, an American rock artist famous for 'The Heat is On'); Winston Newquay (Tim Curry as a totally obsessed and bizarre record company mogul); Isaac Twine (Paul Winfield, one of America's best black actors who won an Emmy for *Roots*); and a cameo appearance by Fleetwood Mac's Mick Fleetwood, playing a rock superstar called James Elliot. Vinnie persuades McPike to let him operate a small record company called Dead Dog Records, which the FBI has sequestered from some drug dealers. Bobby Travis offers to help run the company and Vinnie finds that Diana Price, formerly handled by Newquay, is now singing in a nightclub. There is an intensely atmospheric scene where Vinnie walks into the club while she is singing 'Someone to Watch Over Me'. Vinnie gets Johnny Medley, an eccentric cocaine-addicted producer who produced Diana's early hits, to try to put her back on the road to stardom.

36 And It Comes Up Here

Radiance Recordings, owned by Winston Newquay, is launching a new rock star, Eddie Tempest. Vinnie and Travis bring Diana Price to the launch party and she ends up in a car-fight with Winston's wife Claudia. Diana once had an affair with Winston when she was famous. Vinnie signs James Elliot to Dead Dog Records, but assigns his label to Isaac Twine's company Shakala Records. Diana's record becomes a huge hit.

37 The Rip Off Stick

Vinnie brings Monroe Blue, an overweight black songwriter, to write a song for Diana, after bailing him out of jail. Diana ends up sleeping with Winston Newquay again and Vinnie gets her to go away to Jamaica to write the songs for her album and keep her away from Winston.

38 High Dollar Bop

Vinnie tries to steal Newquay's star talent Eddie Tempest, offering him producer Johnny Medley and songwriter Monroe Blue to work with. When Newquay finds out about this he has his mobsters throw Medley off a building, which breaks his back. Vinnie discovers that Isaac Twine has been shipping unauthorised recordings of Diana Price to Japan and pocketing the money from the sales. Twine gets into a poker game and loses his company in a \$10 million bet with Winston.

39 Hip Hop on the Gravy Train

McPike persuades Isaac Twine and his wife Amber to co-operate with the OCB while being careful not to expose Vinnie's cover. Eddie Tempest and Newquay's wife Claudia are having an affair, but they both fall through a skylight and end up dead in each other's arms.

40 The One that Got Away

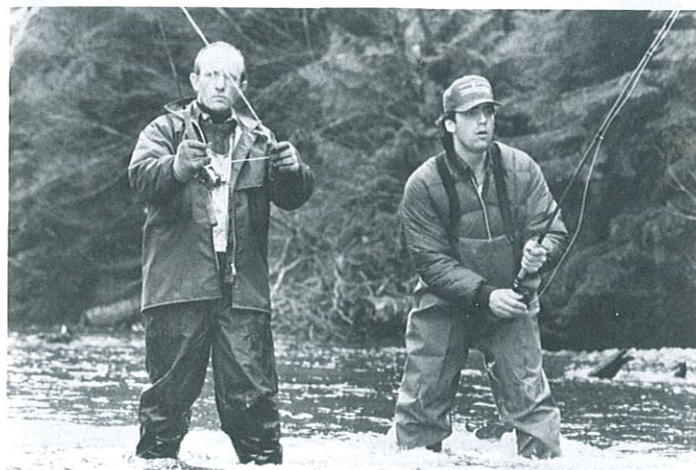
Isaac Twine helps the OCB frame Winston Newquay, in return for which he wants his record company back. In the meantime he finds that the poker game in which he had lost his company was crooked. Vinnie is almost exposed by a corrupt Senator's aide who sends Newquay the information he wants, but finally Newquay gets tricked and framed by a bootleg tape of the last recordings of Eddie Tempest in a basement session.

41 Living and Dying in 4/4 Time

In the climactic conclusion to the record company story, Newquay and Twine have a bet that whoever dies first, the other will dance on their grave. Isaac has a heart attack and finally dies, and Newquay, in a brilliant surreal scene, does top hat, tails and a cane for a dance on Isaac's grave. However this finally cracks him up once and for all, and he ends up in a black leather outfit hallucinating that he's a rock star performing for thousands of fans. The story concludes with Vinnie selling Dead Dog Records to Bobby Travis for \$1 and falling in love with Isaac Twine's widow Amber.



Glen Frey



McPike (Jonathan Banks, l) and Vinnie (Ken Wahl) take a trip to the mountains and reflect on what the pressure of working for the OCB has cost them

42 Call It Casaba

Vinnie gets further involved with Amber Twine, then takes a recreational trip with Lifeguard and Frank McPike to a cabin in the woods for some quiet fishing. Lifeguard's daughter shows up and this episode concentrates on Lifeguard's own family and problems.

43 The Four Letter Word

Amber Twine's lawyer Roger Totland tries to get her to sever all ties with Vinnie. He gets a restraining order to keep away Vinnie who is starting to fall further in love with Amber. Totland convinces Amber to sell Shakala Records on the pretence of looking after her financial security, but he's trying to sell it as part of a large real estate venture.

44 Le Lacrime D'Amour

Vinnie informs his mother, on holiday in Italy with Don Aiuppo, about his feelings for Amber, and she comes back on hearing this news. McPike wants Vinnie to get further inside Aiuppo's mafia connections and Vinnie is torn between family and OCB ties. Don Aiuppo is out tending his plants in the greenhouse and is shot by several bullets in a mob hit.

Season Three

45 A Rightful Place

Don Aiuppo, almost dead, is lying in hospital and Vinnie has to take his place in the mob, encountering a totally unscrupulous villain Joey Grossetti, his deranged wife Gina Grossetti and Cerrico (who seems more honourable towards Vinnie and Aiuppo). Grossetti and Cerrico were vying for control before Vinnie intervened.

46 The Battle of the Barge

A visit to Chinatown by Vinnie and Albert Cerrico leads to the discovery of plastic explosives which are being sold to terrorists around the world. Cerrico is having problems docking a barge of garbage which has been refused entry at several ports.

47 Sins of the Father

It's time to elect the next governor of New York. Phil Alatorre, in his campaign to be elected, tries to expose Vinnie as the mafia running the mob for the state. Don Aiuppo to the media. McPike intervenes but Don Aiuppo saves the day from his hospital bed.

48 Heir to the Throne

Cerrico's barge full of garbage turns out to be a drug smuggling ruse, lined with a billion dollars worth of heroin. Don Aiuppo finds out that his step-father is working for the OCB and betrays everybody in the end.

49 Sleep Walk

Vinnie and Amber go to a therapist to try to work out their problems and are told to abstain from sex episode. Vinnie is the only thing holding their relationship together. They go out to a cabin in Vermont, but Amber, trying to get away from work, ends up signing a classic rock band at a local small town dance, and realises she could never give up her career. Vinnie and Amber decide to part as friends.

50 How will they Remember Me?

Vinnie finds his father's diary and this episode becomes a black-and-white vignette with Ken Wahl playing Vinnie's father John Terranova and Patti D'Arbanville (who until now played Amber) playing the character of Theresa, a mobster's moll. Vinnie finds out that his father wasn't as clean as he thought he was and had a brush with organised crime. The best moment of the episode is where Vinnie's father walks into a bar where someone is singing 'Someone to Watch Over Me', an intentional reprise from episode 35.

51 People Do It All the Time

This episode deals with Lifeguard and his family problems, disturbed by his daughter's marriage to an aspiring sculptor, Stephen. A highly suspect construction company has hired Stephen and are doing dangerous sub-standard work until Lifeguard causes the OCB to intervene.

52 The Reunion

Vinnie has been invited to his high school's 15th reunion and rekindles an old flame in Denise Denelle. She is now a detective in New York City, but Vinnie is unaware that she had purposely invited him to the reunion because he's part of her racketeering investigation. While Vinnie is out, Denise has his house bugged. Vinnie finds out and decides to teach her a lesson, making arrangements with an old friend from the carnival at Coney Island. The Roller Coaster stops halfway through their ride and Denise tries to escape thinking that Vinnie is going to kill her. Denise ends up injuring her fiancé, an old friend of Vinnie's, Mike 'Mooch' Caccatori.



Vinnie Terranova (Ken Wahl, r) is assigned to Washington, D.C. by McPike (Jonathan Banks) to investigate a four-star general suspected of dirty dealing

53 Day One

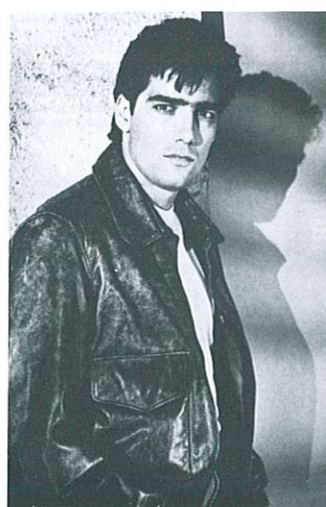
Admiral Strichen and his corrupt superior, General Leland Masters, are still furious over Vinnie meddling in their attempted overthrow of Isle Pavot. They stage a phenomenally complicated scam luring Vinnie to Washington where he meets Kay Gallagher, a young and powerful lobbyist. McPike warns Vinnie that he is being used by power-hungry politicians but Vinnie refuses to believe it. A noted economist, Dr Andrew Valenti, has been investigating a plot to ruin the Japanese economy by widespread counterfeiting of the Yen. He is suddenly assassinated and, unknown to Vinnie, General Masters and Admiral Strichen are about to implicate him in the plot.

54 Day Four

A metal counterfeit plate is planted and discovered in Kay Gallagher's office. Vinnie tries to convince her she's being set up. General Masters evilly assigns Vinnie to cover the case. Forensic testing of the envelope containing the plate leads Vinnie and Kay to Dawn Valley, Utah, home of the Howard Hughes-type recluse billionaire Prescott Wilson.

55 Day Seven

Vinnie and Kay meet with Prescott Wilson who Kay had been led to believe had commissioned Dr Valenti's report through her company. Prescott Wilson denies any involvement but refuses to help either of them. The FBI have traced a large transport plane taking off from Utah to the island of Guam. The plane is full of counterfeit Yen, and it turns out that it is used to belong to Mel Profit. Suddenly it dawns on Vinnie, because of his past association with Profit, that he is the one being set up, not Kay Gallagher. The Attorney General orders Frank McPike to arrest Vinnie.



blames Frank McPike for what has happened to him and arrives at Frank's house just as he and his wife were about to get together. Royce confronts them with a gun in his hand, totally deranged, and finally thinks that Jennie is his own wife Alison. The house gets surrounded by a SWAT team and Frank has to shoot Royce, wrecking any hope for a reconciliation with Jennie.

59 Ramp

Vinnie joins his old neighbourhood friends Jimmy Vitale and Mike 'Mooch' Caccatori. They go on the town like the Three Musketeers and Vinnie learns that Jimmy's business has failed and he is into a loan shark. Vinnie raises \$10,000 from the OCB to help out and everything has a happy ending.

60 A One Horse Town

Vinnie goes undercover to Lynchboro, a Twin Peaks kind of town in Washington State. The town is run by Volchek, a wealthy billionaire businessman who spends all his time watching an old black-and-white horror movie on a giant screen.

61 His Master's Voice

Local sheriff Stemkowski has been involved in a series of mass murders, including some local police officers. Volchek is viewing his movie, *Mr Sardonius*, for about the 1000th time. Vinnie uncovers Stemkowski's murder of the police deputies and 41 girls and 'Siem' ends up killing himself before Vinnie's eyes with an electric stun gun, in much the same way Vinnie saw Steelgrave kill himself a couple of years before. Vinnie can't cope with the horror and runs away leaving McPike to deal with the town without him.

62 Hello Buckaroo!

Vinnie calls in Roger Lococco, who it turns out was not killed at all in the Mel Profit story (#22), to finish his investigation of Volchek, but without the knowledge or approval of the OCB. Afraid of what Vinnie might do in his current state of mind, McPike lists him as a rogue agent, a status which jeopardises him. Lococco becomes the new sheriff of Lynchboro.

63 Let Them Eat Cake

Volchek's bizarre plan unfolds. He has a private crypt containing all the dead members of his family frozen cryogenically. Vinnie, in hiding for the meantime, takes a job disposing medical waste in Seattle for a company called HES. He finds that polluted waste is being dumped illegally near a school, threatening the health and safety of the students.

64 Melt Down

McPike and Lococco snap Volchek out of his movie obsession by acting out various parts of it. Finally Volchek realises the errors of his ways and destroys the bodies in the crypt. Vinnie tries to take care of the hospital waste and ends up robbing his boss, John Kousakis, and also writing an anonymous letter to Emmet Soul, the state official in charge of public health. Unknown to Vinnie, Soul has been taking bribes from Kousakis to overlook his operation.

65 Sanctuary

Harriet Weiss, the totally corrupt owner of the waste disposal firm HES and a key figure in organised crime insists Kousakis finds Vinnie and kills him before he can do any more damage to her company. She enlists the help of Charles Bowden, a corrupt politician with ties to the Police Commissioner. Vinnie finds refuge in an old Catholic church. He heard the bells ringing, but in reality they had not rung for several years. McPike finally tracks down Vinnie but is shot by Kousakis, who is attempting to kill Vinnie, and left for dead.

66 Brum-Bump

McPike technically dies and experiences an out-of-body spiritual journey, but is brought back to life. Kousakis goes absolutely crazy, disguises himself as a priest, and goes to kill Harriet with a golf club. McPike lies in intensive care while Kousakis plans a mass sniping from the bell tower of a church. Vinnie traps Kousakis who falls to his death down the bell-tower's stairway. Frank finally comes out of his coma as Vinnie rings the church bells for real.

Season Four

67 Fruit of the Poisonous Tree — part one

Vinnie Terranova is missing, abducted by a Salvadorian death squad who leave a paint imprint of a white hand everywhere they go. Frank McPike meets with Vinnie's mother Carlotta and Don Aiuppo who set him on a trail which leads down to Miami to a disbarred District Attorney, Michael Santana.

68 Fruit of the Poisonous Tree — part two

McPike becomes a fugitive from the FBI as corrupt CIA agents seek to subvert his search for Vinnie. Cuban kingpin Amado Guzman is using his association with Michael Santana's father and using his own airline to fly the Salvadorian death squad to New York and back with Vinnie, who appears to have been thrown out in mid-air to his death. The episode ends with a moving testament to Vinnie by Frank McPike at which his mother and her mafia husband are present. At the same time the last surviving member of the Salvadorian hit squad is thrown to his death in prison.

69 Black Gold

Amado Guzman is involved in the smuggling of gold bars which McPike and Santana try to expose. However McPike is fooled by some paperwork which appears to be in order. There is a Haitian connection, but the front runner is hanged by Guzman's mob.

70 The Gift

The battle against Guzman continues.

71 La Mira

Michael Santana is now working with McPike to enable the OCB to infiltrate the Cuban plot.

72 Witness Protection for the Archangel Lucifer

This arc set in Miami concludes.

73 To Die In Bettendorf

Slimy Sid Royce who testified against the rest of the mafia in the Steelgrave story made a deal with the justice department to be part of the witness protection programme. He has been working in a shoe store and can stand no more. His mind cracks and his wife Alison leaves him. Royce

IAN LEVINE



by F.A.B. (Telstar Records, STAR 2430, also cassette STAC 2430 and CD TCD 2430)

POWER THEMES 90 blasted its way onto the shelves of record stores all over Britain in late October, and is one of the most original and exciting LPs to have emerged in recent years for the classic television devotee.

Many have mourned the absence of an album comprising the original themes from the wondrous ITC shows of the Sixties, and indeed if only Silva Screen (who re-issued the *Thunderbirds* Are Go album in its many forms) had pulled its finger out there might have been one this year. Collections of contemporary cover versions have also been popular, such as the TV Hits of the Sixties issued on the Moment label several years back. But, when you can't get the originals...you've got to do something else. And you've got to do something different.

THUNDERBIRDS on Radio 5

UP HERE, in the frozen wastelands of Nottingham, we're fortunate enough to have one of those rather nice independent radio stations where the managers aren't too fussy about what the hell the DJs play as long as the advertising revenue rolls in.

This means that one of the most interesting shows in recent years has been The Television Show, on which DJ Andy Marriott indulges his passions for classic TV and delivers a two-hour extravaganza of television material. This takes the form of features, lots and lots of theme tunes, competitions, interviews and serials.

The serials have come from a variety of sources, but aside from the BBC Records version of *Genesis of the Daleks*, the most popular examples of this slot are the mini-album stories based on the Gerry Anderson puppet shows of the Sixties and released on the Century 21 Record label, a subsidiary of Pye. Now, luckily, you don't have to live in Nottingham to hear these things on the wireless as *Thunderbirds* are go again, on national BBC Radio 5.

There were a great many of these mini-albums and compilation LPs from Century 21 covering music and episode soundtracks from *Fireball XL5*, *Stingray*, *Thunderbirds* and *Captain Scarlet* and the *Mysterons*...not to mention *Topo Gigio* and *Tingha* and *Tucker*. Although the earlier titles were printed and reprinted in large quantities (a la UK books on *The Man from U.N.C.L.E.*) even these are still rare to find in good condition and prices at comic marts and sales can vary from £2 up to £20 depending on condition and shark-like nature of the dealer.

Most of the albums are peculiarities. With nearly all the episodes available to the fan on Channel 5 Video, it would probably only be for nostalgic value or passing interest that many Anderphiles would hear such an item...especially given the usually high price tags. However, now the BBC's youngest radio station has followed up its first signs of good intentions towards Gerry's work (i.e. the *Thunderbirds* Are Go! documentary and the heavily butchered *Scarlet* serial in *Formula Five*) and have once again decided to place the 25th anniversary of *International Rescue* in the public eye...because it sure as hell seems nobody else will.

EIGHT WEEK RUN

Radio 5's *Thunderbirds* has been allocated an eight week run of 25 minute episodes at 8.05pm on Monday nights, and began on 5th November 1990. As fireworks crackled and spat in the darkness outside, crackling and spitting was also heard inside as the listeners cursed the fact that Radio 5 can only be picked up on Medium Wave - and thus after about 6pm seems crowded out by a cacophony of weird sounds and foreign banter that would take Dick Mills and his chums a month to produce.

Braving the reception problems proves worthwhile, as you'll probably still hear a clearer version of these Sixties soundtrack discs than the scratched and worn items doing the rounds, and this has been made possible by the kind help and enthusiasm of Fanderson, the Gerry Anderson Appreciation Society. Also, the '21 minutes of action' has been re-edited slightly. The original records consisted of the soundtrack of a single episode with extra narration by one of the characters (e.g. Shane Rimmer as Scott Tracey in the case of *Trapped in the Sky*). These have now been topped and tailed with the theme tune, and an announcer with a none-too-convincing Scott Tracey soundalike voice.

After the opening credits we get the secondary credits music, as with the television versions, where the viewer would be bombarded with many extracts of the episode which is about to be shown. Well, Radio 5 have done their work and put together an accompanying 'teaser'

soundtrack to get the listener in the mood: 'As far as I can see London...Look, there are six hundred people up there with about 40 minutes to live...Fireflash! Overshoot! Overshoot!...We're not gonna make it! We're running out of runway!'

With the harsh driving of Barry Gray's secondary title music, it would be as difficult to tear yourself away from this on the radio as it would have been for viewers seeing the images on their flickering black and white sets back in October 1965.

Next comes Gerry Anderson himself. Talking over the wonderful 'Zero X' music from the first feature film, his soft voice relates the memories of what inspired him to base such a story on; for the example of the pilot episode, an aeroplane trying to land with its undercarriage still folded.

The first episode, *Trapped in the Sky*, is still one of the most wonderful and exciting of all Gerry's productions, and certainly captivated this viewer many years ago. The model work was way ahead of its time, certainly out-stripping anything else on British television.

The story concerns an atomic airliner, *Fireflash*, which cannot land in London because a bomb has been placed in its undercarriage. If the craft circles in the air, the crew and passengers will eventually succumb to radiation sickness. The climax of the episode is, for me, one of the most exciting sequences in the history of television as *Fireflash* comes down to land on three elevator cars controlled by Virgil, hurtling along the runway to match its speed and then slam on the breaks. On the first approach, one of the cars goes out of control and runs aside, erupting into flames. On the second attempt, it seems that the craft cannot be halted in time as the cars and the fuselage of the airliner itself scrape and char along the tarmac of London Airport. It would be nice to think that some younger listeners were getting their first taste of *Thunderbirds* that night. When they experience the full vision of the show in years to come it must be even more of a delight for them.

Listening to the episode again, certain elements of the instalment strike even the hardened fan. The voices of both Lady Penelope and Parker are very basic, nowhere near as characterised as they later became. Also the story is extremely tight, since this version must be something approaching the original half-hour version of the pilot (and other early episodes) before Lew Grade decreed that they would look better as a whole hour. Deleted for example, except for a passing mention in the narration, is the abortive attempt to place a man on board the wing of the *Fireflash* which was padding material added to extend the story.

The shows are then rounded-off with the closing music and the 'trailer' (in the style of a US drama series 'Next Episode') for the following week's instalment, *End of the Road*.

Trapped in the Sky was transmitted from the *Thunderbird* 1 album released in 1966 by Century 21 Records on MA 108. Other mini-albums in the series based largely on episode soundtracks were hailed from the instalments *End of the Road* (MA 109), *Sun Probe* (MA 112), *Terror in New York City* (MA 113), *The Perils of Penelope* (MA 114), *The Vault of Death* (MA 118), *Desperate Intruder* (MA 119), *The Imposters* (MA 120), *Day of Disaster* (MA 121), *The Cham-Cham* (MA 122), *Alias Mr. Hackenbacker* (MA 123), *Brink of Disaster* (MA 124), *Atlantic Inferno* (MA 125), *Ricochet* (MA 126), *Move - And You're Dead* (MA 128) and *30 Minutes After Noon* (MA 129)...and hopefully all of these will eventually be transmitted to a new legion of fans over the crackly airwaves of Radio 5.

Andrew Pixley

M.C.Parker did something different in the summer. By taking a leaf out of the remixer's recipe book they combined soundtrack elements from episodes of *Thunderbirds*, *Captain Scarlet* and the *Mysterons* and *Stingray* with Barry Gray's famous marching band theme from *Thunderbirds*...and soon Nosey found himself boogie-ing his way up the charts. October saw the release of another scratch edit from the same group based around another cult ITC show, this time *The Prisoner*. Although stocked well, the actual result from M.C.Parker Number 6 was extremely poor, and it is one of the weakest tracks on F.A.B.'s compilation LP.

Why F.A.B. have been so adventurous is that they've actually bothered to do remixes of a great many other classic shows too...indeed many which are not so well remembered. Of quite a few tracks, there are twelve which have ended up on this highly enjoyable and well-packaged LP - with some mixes, such as the one for *Randall and Hopkirk* (Deceased), held over for a second album.

The LP is nicely presented with a *Thunderbird* 3 model zooming skywards on the front and a sultry Moonbase operative from U.F.O. on the rear, plus small colour photos from each of the featured series. The music quality varies tremendously since the mixes are done by several groups of artists. Some are new versions of the themes, some have dialogue sampled from the episodes, some are the original themes with a new beat added.

Side One comprises six tracks related to Gerry Anderson shows and the stirring melodies conjured up by the much-missed genius of soundsmith Barry Gray. The *Pressure* Mix (3 to the *Power/Rod Anderson/Jason Mayo*) leads off, being one of the mixes marketed by M.C.Parker over the summer - and it's as much fun as ever with its dialogue from Lady Penelope and Parker recut into double entendres. This is followed by the weakest track of all on Side One, *Main Man Mix* (3 to the *Power/Brothers Organisation*) which hails from the 1968 series *Joe 90*. The main problem with this is that the dialogue extracts, notably 'Joe 90, World Intelligence... I want to help you!' are rather embarrassing.

The *Arrival* (Justin Sherry/Fine Balance) is a superb version of the opening theme to U.F.O. with some classic lines of dialogue applied, and another strong track is *The Mysterons Rap* (Rod Anderson/Jason Mayo) which interweaves many elements from *Captain Scarlet* and the *Mysterons* most effectively...notably Captain Blue's dialogue from the episode *Flight to Atlantica* which, when taken out of context, is quite hilarious.

The *Alpha Mix* (Justin Sherry / Fine Balance) has the theme from the first season of *Space:1999* in it somewhere, but the melody does seem to get overpowered with some not terribly inspired dialogue clips. But the first side finishes on a high note with *The Stingray Megamix* (Rod Anderson/Jason Mayo) which encompasses all the excitement of the WASP SuperSub's adventures with some snappy dialogue and a great version of the theme.

Side Two starts on a low. *Free Man Mix* (3 to the *Power/Brothers Organisation*) is probably the worst of all the remixes inspired by *The Prisoner* of later, and is followed by *Heroes and Villains Mix* (Bruno Tilley) which purports to cover Roger Moore's era as *The Saint*, although both intelligible dialogue and Edwin Astley's theme tune get lost badly along the way.

Things pick up for *Peel the Reel* (Rod Anderson/Jason Mayo) which is probably the best track on the disc. This features Laurie Johnson's theme for *The Avengers* (the only non-ITC series on the album) with a new and stronger beat, and the cleverest intercutting of dialogue of all. With clips taken from such classic episodes as *The Living Dead*, *Return of the Cybernauts* and *A Funny Thing Happened on the Way to the Station*, the track is terrific fun to listen to from start to finish.

This leaves four of the less-remembered of cultish ITC shows to conclude the last three tracks. The first of these is the Edwin Astley theme to the sixty minute episodes of *Danger Man*, which in its original form is probably the most catchy and wonderful TV theme ever. Remixed here as *Drake Mix* (3 to the *Power/Brothers Organisation*), it does fare pretty well, but those unfamiliar with it may get a little lost.

Two shows now form *The Royal Mix* (Rod Anderson/Jason Mayo) as the Edwin Astley theme of *Department S* is blended superbly into Laurie Johnson's 'Jason' King composition, although the dialogue which is used here is not at all clear. Again, the Astley theme is one of the unsung classics of the TV world.

Finally comes the *Larewell Mix* (Justin Sherry/Fine Balance) which is a very good cover version of *The Persuaders!* by John

Barry, beginning and ending with a piano solo and not featuring any dialogue or sound effects from the likes of Wilde and Sinclair (a.k.a. Curtis & Moore).

All in all, this little album is something fresh and inventive. The LP or cassette at around £6.99 is worth checking out for the dedicated TV fan who I'm sure won't be disappointed, and then of course there's the high performance CD as well at £10.99-£11.99 for the true connoisseur.

Andrew Pixley

BETTER THAN LIFE

But is it better than Red Dwarf?

THURSDAY 1st November saw the repeat of episode 5 of *'Red Dwarf III'*, entitled 'Timeslides'. By mere coincidence, it also saw the publication of Rob Grant and Doug Naylor's sequel novel to *'Red Dwarf: Infinity Welcomes Careful Drivers'*, called *'Better Than Life'*.

Published in hardback initially, the cover features a recumbent human in Hawaiian shorts (Lister?), if not lying shipwrecked and comatose then definitely laid-back and off on a red lilo. The title *Better Than Life* adorns the cover, but no mention is made that this is a *Red Dwarf* novel, except a minuscule logo in the bottom right-hand corner. Nothing is mentioned on the spine either. This, I feel, could be a bad move, with prospective buyers not realising the connection between this book and the cult BBC2 science fiction comedy series. I hope that this is rectified for the paperback version.

Not that this book has much to do with the TV show. For the first book, Grant and Naylor cleverly wrote an entirely new and different story around plot and scripts from the first two series. The book ended, you may recall, with Lister, Rimmer, Cat and Kryten trapped in the fatal and deadly game of 'Better than Life'. In the TV series, this was a good excuse for some surreal action, and a few gags at Rimmer's expense. In the book, the game is far more deadly, and this is where *Better Than Life* - the novel - begins.

RETURN TO NORMALITY

The first third of the book is set in the deadly game of BTL and features mainly the sort of stuff that occurred at the end of the first book; for instance Rimmer going on a stag-night crawl with John F. Kennedy, Vincent Van Gogh, Albert Einstein, Louis XVI and Elvis Presley. This section of the novel gives the authors a great opportunity to let their imaginations run wild, and is probably the most enjoyable portion of the book. It would not be spoiling the plot too much if I say that, after a series of weird and bizarre adventures, our four heroes escape the lethal hold of the game and return to normality aboard the good ship *Red Dwarf*.

Once back on board, no mention is made of Lister's attempt to repair the Nova 5 to try and 'dualify jump' back to Earth, which constituted a large amount of the plot of the first book (although it could be argued that this portion of the story took place in BTL). Instead, the ship is on a collision course with a rogue planet, and Helly (who is only on the story for 3.45 minutes due to the intervention of Lister's Teater) cannot move the ship in time. Only Lister's pool-table skills can avert the disaster.

This sets in motion a chain of events that leaves Lister separated from the ship for 34 years, although because *Red Dwarf* is busy going through a Black Hole at the time, the rest of the crew only age a few weeks. When they are reunited with Lister, they also find another problem - another Lister...

As with the first book, the events portrayed bear little resemblance to the TV series, although this time round even less so. It does borrow from a couple of episodes in the third season - a big chunk of *Polymorph* (and why not as it's probably the best episode to date), a few scenes from *Marooned* and just the general concept of *Backwards*. However, this only totals less than 5% of the entire book, so don't think it's just a book of recycled scripts like the *Doctor Who* novels!

Although I didn't feel that this book was as funny as the first, it is certainly more creative, and the authors take a brave step in killing off one of the four main 'humor' characters at the end - I'm not saying which one - although they do pave the way clear for a Spock-style resurrection should a third book emerge. Certainly, with an impending fourth season (and it will be interesting to see whether any of the concepts in the book turn up at all in any of the new stories), *Red Dwarf*'s popularity seems set to continue for some time yet.

Richard Molesworth

FULL DETAILS OVERLEAF...

STAR TREK VI SET FOR CHRISTMAS 1991 RELEASE

NICHOLAS MEYER has been officially confirmed as the writer and director of Star Trek VI, which is scheduled for release over Christmas 1991.

Although the film needs to go into production as soon as possible, Meyer says that this may not be possible until April although Paramount are adamant that it will be ready before the end of 1991 to tie it in with Star Trek's silver anniversary. The main hook to draw the crowds is that Spock falls in love, an idea suggested by Leonard Nimoy himself.

The script is currently in its second rewrite, will mostly take place on board the Enterprise and will feature lots of Klingons. The budget is set at \$45 million which seems quite generous after the financial disaster that was Star Trek V. The tentative title is believed to be The Infinite Voyage, but is likely to change.

This is said to definitely be the final movie in the original Star Trek saga and there has been a conscious effort to share the wealth among all seven of the regular cast members as far as the script goes, although Gene Roddenberry is adamant that nobody is to be killed off.

STTNG SEASON 4 UPDATE

Season 4 of Star Trek: The Next Generation recently resumed after a short break following Final Mission. The tenth episode, The Loss, depicts Troi coming to terms with the loss of her empathic ability. She finds it hard to cope and gets some useful advice from Guinan (Whoopi Goldberg), thereby satisfying Marina Sirtis' desire to finally get to do scenes with the Enterprises' alternative counsellor. It was Whoopi's third episode of the season having so far appeared in Best of Both Worlds II and Family.

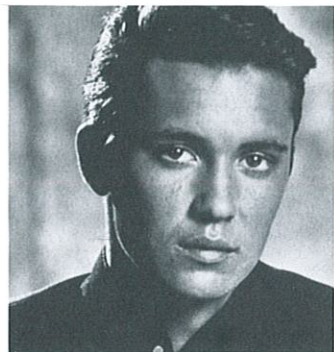
After that is Data's Day, which adds to all the continuity touches being tossed around in this season and also follows the overwhelming theme of Family that appears to shoot through everything now. In it Data makes a log of a typical day for him on the Enterprise for - of all people - Bruce Maddock, the Starfleet cybernetics expert who was trying to dismantle him in Measure of a Man. It allows him to go to places on the ship never seen before such as the nursery (with Picard!), the barbershop and to a dance studio where Dr. Crusher undertakes to teach Data to dance. Gates McFadden is a choreographer and this allowed her her first

real chance to demonstrate her skills on the show. There is also a sub-plot featuring a Vulcan ambassador on a top secret mission to the Romulans.

Next is The Wounded, which introduces a major new adversary for the Federation, the "Kardaskians". Billed as being between the Romulans and the Borg in strength, they appear to have very strong bodies and jutting square faces with Klingon-like ridges. Apparently attempts to establish some sort of diplomatic relations with them are derailed by a deranged Starfleet captain. After that comes Devil's Due, in which a woman turns up claiming to be the devil and, among other things, conjures up a Klingon demon.

WES'S FINAL MISSION

Wil Wheaton went out on a high note in Final Mission, a suitably emotional farewell in which Wesley and Picard firmly establish their quasi-father/son



relationship after the latter gets injured in a rock slide in order to save his youngest crew member. The episode featured Nick Tate of Space 1999.

NEW LOOK

A new cinematographer has been employed on the show this series and has changed the look considerably with darker and more dramatic lighting.

Jonathan (Riker) Frakes has also performed splendidly as a director and is one of the fastest currently used on the series, turning in a quality product under time and under budget. He directed the seventh episode Reunion and is likely to do another this season.

STTNG ON BBC2

Season one continues to do well in Britain, garnering an average of 4.5 million viewers an episode, despite the BBC's out-of-order transmissions resulting in back-to-back Ferengi stories and the strange situation of Wesley being made up to acting ensign the week after we saw him in that rôle!

AVENGERS HIT

Seemingly destined for the Christmas number one slot is the re-release of Patrick Macnee and Honor Blackman's ghoulish recording of Kinky Boots, which had shot up to number five in the UK charts at the time of going to press.

Originally released in 1964 and then again in 1983, it failed to chart on both occasions. Kinky Boots was recently unearthed by Radio 1 DJ Simon Mayo who played it on his programme. It was subsequently re-released due to popular demand. At 95 seconds it is one of the shortest hits of all time.



Meanwhile FAB (featuring Aqua Marina) have released the Stingray Megamix on the Telstar label. (See page 25...)

VOYAGE IN B&W

Following our article in DWB/83 urging readers to write to Channel 4 requesting the station show Voyage to the Bottom of the Sea from the beginning with the black and white episodes, 'the listening channel' has since heeded our requests and the original, and best, series is currently being shown on Sunday afternoons. This will be followed by the three colour series which should take two years in all to air!

The black and white series has not been seen on British television since its original transmission here in 1965. Indeed some ITV regions commenced their runs of the show with the colour series!



BETTER THAN LIFE by GRANT NAYLOR is published by Viking Books. (ISBN - 0 670 83547 1). 229pp, h/b, £13.99. (To be published in p/b in April 1991 by Penguin Books, tentatively priced £5.99)

NEWS IN BRIEF...

EX-BLAKE's 7 star Josette (Dayna) Simon has won a coveted award for her portrayal of a telephone girl who becomes a star singer in Arthur Miller's After The Fall.



Josette, pictured here with top actor Richard Harris, picked up The Evening Standard Best Actress award for her acclaimed National Theatre performance.

ULTIMATE 1 - The Film and TV Fantasy Convention (see page 28) have confirmed guests which include Gary Conway, Deanna Lund and Don Matheson from Land of the Giants, Jonathan Harris from Lost in Space plus guests from Blake's 7, Doctor Who, Robin of Sherwood and many more.

SEAN CONNERY was paid £1 million for one day's work on the new Robin Hood movie, Prince of Thieves, and promptly paid his fee to charity! In the £25 million epic he plays a cameo part portraying King Richard and Robin is portrayed by Hollywood actor Kevin Costner. The £1 million pay cheque is vastly more than what a star of Connery's magnitude would normally be paid for uttering four lines and kissing Maid Marion, but the producers were so desperate to feature his name on the posters to boost the film in Europe - where Connery is a major draw - that the ex-007 agreed provided his salary was topped slightly. The Scottish International Educational Trust is the beneficiary of this amazing act of generosity.

THE SCIENCE FICTION channel in America has over three million subscribers already, according to Mitchell Rubenstein, president of the new cable channel which is set to air in the first quarter of 1991. The cable network boasts Isaac Asimov, Gene Roddenberry and Martin H. Greenberg on its Board of Advisors and is predicted to become more popular than America's music channel MTV. The first satellite to be used by the channel - the GE C-1 - was launched in November and once testing to ensure that everything is functioning properly has finished, then the start-up date will be announced.

In addition to 114 episodes of the William Hartnell and Patrick Troughton eras of Doctor Who and all 1225 episodes of the '60s vampire soap Dark Shadows (currently shooting brand new episodes for the NBS network); there have been several additions to the programme line-up, which will be announced this month although these won't include British series Blake's 7 or Red Dwarf for the time being because PBS stations have exclusive contracts for both shows for another three to four years. The Buster Crabbe Flash Gordon serials have been purchased and other shows being looked at at the moment are '50s and '60s Irwin Allen series, Thriller and One Step Beyond.

Programmes being developed specially for the channel include Isaac Asimov's Universe, Omni Magazine's SpaceWatch looking at the development of space exploration and the Sci-Fi News Show.

Source: The Prydonian Renegade

BBC VIDEO 1991 NEWS

THE BBC have advanced their plans to release 'Doomwatch' on video next June.

The contracts associated with the series are presently being checked with a view to clearing four episodes for a two tape package. The titles under consideration are The Plastic Eater, The Red Sky, Tomorrow the Rat and You Killed Toby Wren.

The first three stories represent what are generally regarded as the high points from season one. However, You Killed Toby Wren marked the beginning of the character-based plots favoured by producer Terence Dudley rather than the theme-based ones originally envisaged by the show's creators, Gerry Davis and Kit Pedler. It was this change in emphasis that triggered the very public resignation of Pedler and Davis from their own series half way through season two as they felt that the basis on which Doomwatch had been built was being undermined by a more traditional but less dramatic element. Their belief proved founded as, soon after their departure, the series started to lose its popularity.

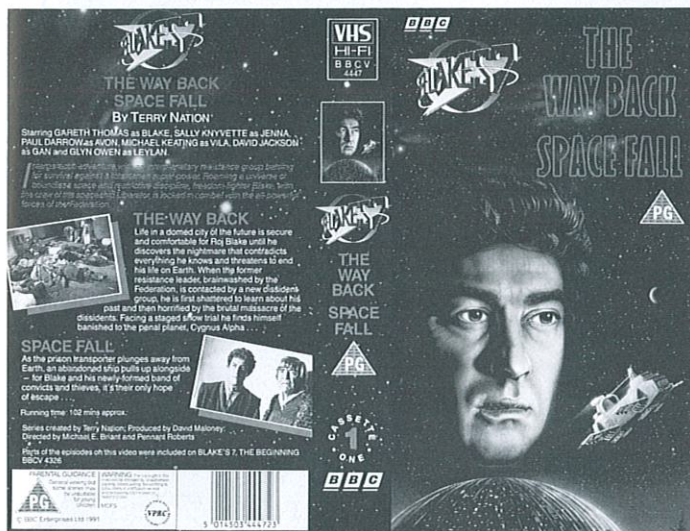
Although You Killed Toby Wren opened season two it was, in fact, filmed half way through the production order. Doomwatch, like so many other BBC programmes, has suffered at the hands of the archives and several episodes, including most of the failed Season three, were destroyed during the '70s purge. However, enough material survives to facilitate the further releases of at least a couple more cassettes of good quality.

ADAM ADAMANT

The BBC are also looking to release an Adam Adamant tape, although the proposed episode titles for it are not yet known. However it must be a fair bet that they will be episodes one and two, if only so that the series' premise can be established. This would also facilitate the packaging of more consecutive material should this one tape prove to be a success. Yet again this series suffered episode losses, but sufficient remains to generate a good run of tapes should demand prove sufficient.

Anthony Clark

*These are the two covers for the January 7th Blake's 7 releases.



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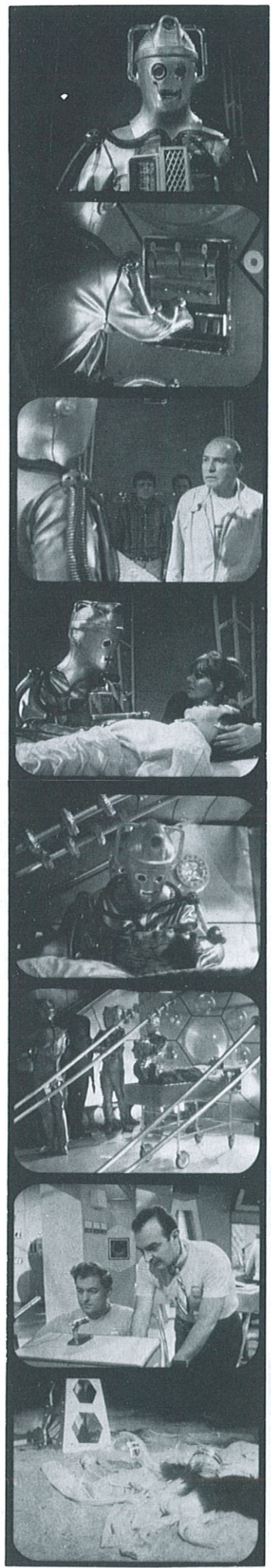
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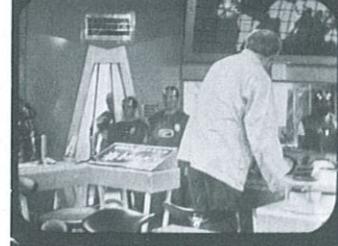
CYBERMAN: Stand back from the door.
HOBSON: You're right, it is them!
He turns to Bob:
Quick, get hold of him!
DOCTOR: No, don't...get back!
Bob rushes forward. A second Cyberman enters from the door leading to the dome. It points its weapon and fires, freezing Bob in his tracks as smoke billows from the openings in his clothes. He crashes to the ground.
POLLY: Oh no!
1st CYBERMAN: Remain still.
HOBSON: You devil. You've killed him, an unarmed man!
1st CYBERMAN: See that they remain here.
2nd CYBERMAN: Yes.
The first Cyberman operates a



control on his chest unit:
Operational system two now complete, operational system two now complete. Ready to start operational system three.
CYBERVOICE: Understood. Operational system three will now begin.
The 1st Cyberman switches off the transmitter in its chest unit and turns to the Doctor:
You are known to us.
DOCTOR: And you to me.
1st CYBERMAN: Silence. Who is in command?
HOBSON: I am.
1st CYBERMAN: You will be needed.
HOBSON: What have you done with my men?
1st CYBERMAN: They will return.
HOBSON: They're not dead!
2nd CYBERMAN: No, they are not dead, they are altered.
BEN: Altered? What have you done to them?
1st CYBERMAN: They are controlled.
HOBSON: Now look here. If you've done anything to my men I'll do...
1st CYBERMAN: You will do nothing.
The 2nd Cyberman starts to examine the patients in the ward. It stops on reaching Jamie who is still unconscious: This one has not received the neurotrope.
POLLY moves forward.
2nd CYBERMAN: Stand back.
POLLY: Leave him alone. He's had an accident. His head is hurt.
2nd CYBERMAN: Then he will be of no value. The others are ready for conversion.
It turns to Hobson:
You will now take us to the control centre.
HOBSON: I'll be damned...
The Cyberman raises its weapon.
HOBSON: It's through here.
The party of humans lead off towards the control centre followed by the two Cybermen. The first Cyberman pauses and addresses Polly and Ben:
You will remain here. If you leave you will be converted like the others.
It follows the procession.
BEN: I don't like that word "converted"...
The three missing humans are laid out on metal tables. A group of Cybermen are attaching small metal skull caps to each of them. These consist of a spring clip running in anteroposterior direction from forehead to occipital.
3rd CYBERMAN: Raise your right arm.
All the men do so in unison.
Raise your left arm.
The men react as before.
Get up.
The men rise smoothly to their feet, staring expressionlessly ahead.
Control is excellent. Prepare to transfer them to the capsule.
The Cybermen start to wheel up a cylinder the shape and size of a man. It has a pressure hatch at one end. A Cyberman picks up the nearest of the humans and lowers him down into the cylinder and closes the hatch.



BENOIT: It's about time we heard from those two outside. Let's have a word with them. Joe operates some switches on his console:
All yours Roget.
BENOIT: Surface party come in please. Surface party come in please.
Two empty spacesuits lay on the lunar surface below the broken antenna.
BENOIT: Surface party, come in please, we are not receiving you, over.
Static breaks from the radio.
BENOIT: Can we see the control antennae from here?
JOE: No, it's just round that first bluff outside the main port.
BENOIT: Well, we'll have to send someone else out, so get ready to...
The main door bursts open and the Doctor, Hobson and the other humans are ushered in by the Cybermen. Everyone rises to their feet in amazement.
BENOIT: Hobson! What is...
HOBSON: Get back, get back, these things are lethal.
2nd CYBERMAN: Silence. We are Cybermen. You will listen.
BENOIT: But you were all killed when your planet Mondas exploded.
1st CYBERMAN: We were the first space travellers from Mondas. We left before it was destroyed. We come from the planet Telos.
HOBSON: Then you know that Mondas was destroyed?
1st CYBERMAN: Yes. We have returned to take the power you used to destroy Mondas.
BENOIT: But what are you doing on the Moon?
1st CYBERMAN: We are going to take over the Gravitron and use it to destroy the surface of the Earth by changing the weather.
DOCTOR: But that will kill everyone on Earth.
1st CYBERMAN: Yes.
HOBSON: You are supposed to be so advanced and here you are taking revenge like children.
1st CYBERMAN: Revenge? What is that?
HOBSON: It's a feeling people have when...
1st CYBERMAN: Feeling. Yes we know of this weakness of yours. We are fortunate, we do not possess feelings.
HOBSON: Then why are you here?
1st CYBERMAN: To eliminate all dangers.
HOBSON: But you will kill every living thing on the Earth.
1st CYBERMAN: Yes, all dangers will be eliminated.
BENOIT: Have you no mercy?
1st CYBERMAN: It is unnecessary.
It turns to its aide:
Keep watch on them
The first Cyberman unfolds an aerial from its chest unit:
Operational system four.
CYBERVOICE: Operational system four complete. Entry to base now complete.
HOBSON: Entry! How did you get in?
1st CYBERMAN: It was very simple. Only stupid Earth brains would have been fooled.
HOBSON: Go on.



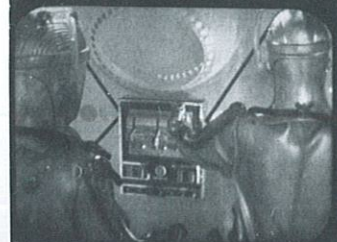
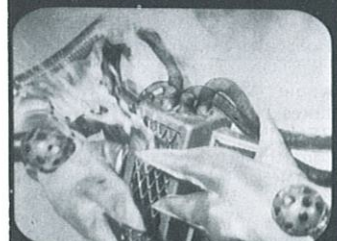
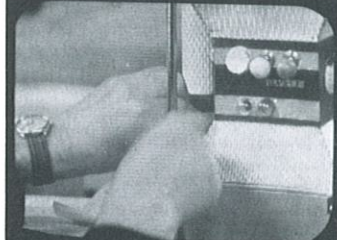
1st CYBERMAN: Since we could not approach direct, we came up under the surface and cut our way in through your store room, contaminating your food supplies on the way. A simple hole.
HOBSON: A hole! That explains those air pressure drops we've been recording.
1st CYBERMAN: Clever, clever, clever...
Ben is sitting gloomily eyeing Polly who is picking at her nails. Jamie sits up in his bed.
POLLY: You seem much better.
JAMIE: Och, I feel myself again. He tries to climb out of bed but Polly pushes him back:
Stay back there.
JAMIE: But I'm better. Oh...my head!
BEN: Take it easy mate.
POLLY: You know, it's not your McCrimmon piper anyway.
JAMIE: It had me worried, I'll admit it.
BEN: Well, those Cybermen have got us all worried mate. We've seen 'em in action before.
POLLY: They must have a weakness.
BEN: They have, don't you remember? They can't stand radiation.
POLLY: Where do we get hold of that here?
BEN: Well, there's the Gravitron, but that's thermo-nuclear, no one can get near it once it's going.
POLLY: Why not?
BEN: Because, duchess, the temperature inside is about four million degrees, that's all!
JAMIE: In my day we used to sprinkle witches with holy water.
BEN: Fat lot of use that'd be on those things.
POLLY: Holy water? Ben!
BEN: Yeah?
POLLY: What are Cybermen covered in?
BEN: Far as I know their suit is a metal of some sort.
POLLY: Oh. What about the thing on their chest. You know, the part that replaces their heart and lungs?
BEN: It's some sort of plastic, I think.
POLLY: I thought so. You see it's simple! Nail varnish remover dissolves nail varnish. Nail varnish is a sort of plastic so we do what Jamie says - we sprinkle them, see?
BEN: No I don't. Clear as mud if you ask me.
POLLY: Well, anyway, I'm going to try an experiment.
BEN: Yes professor!
The main door to the weather control room opens and the "altered" men, led by Dr Evans, enter. They file silently in followed by a Cyberman carrying a small control box which it is operating.
HOBSON: I thought they were dead!
BENOIT: Better if they were by the look of it.
The first Cyberman addresses the technicians:
You will leave your places, go over there.
It points to the wall. Fearfully the technicians obey. The Cyberman turns to Hobson and Benoit:



You will move.
Hobson and Benoit join the others.
You will tell the operators in the Gravitron room to come out. Hobson hesitates.
Now.
Hobson reaches for the mike:
Right, you can see what's happening, come out, leave the machine and don't try anything. The men in the Gravitron room file out looking very apprehensive.
1st CYBERMAN: They will take over the Gravitron power unit.
2nd CYBERMAN: Yes.
It operates the control box and three of the controlled men enter the Gravitron room and move to the controls.
BENOIT: You can't send them in there without the protective helmets.
1st CYBERMAN: Why?
BENOIT: The machine produces very intense sonic fields. Without the helmets those men will go insane in a few hours.
3rd CYBERMAN: How many hours?
BENOIT: Twelve, possibly.
3rd CYBERMAN: Then there is no problem.
BENOIT: Why?
1st CYBERMAN: Our purpose will be achieved before that.
BENOIT: But what about the men?
1st CYBERMAN: They will be disposed of.
The Doctor is studying the control box held by the Cyberman which is emanating a steady tone. Cautiously he moves his hand slowly towards the box but snatches it back quickly as one of the Cybermen starts to turn.
1st CYBERMAN: They will take over control.
3rd CYBERMAN: Yes.
It operates the box and the controlled men start about their tasks.
Polly is sitting down in the middle of a collection of bottles, dipping bits of plastic into the various liquids:
Ben?
BEN: Yeah?
POLLY: What's nail varnish remover?
BEN: Well, it's a sort of thinner, something like acetone.
POLLY: Acetone? Good, we've got some of that.
She tries one of the small bits of plastic she has collected in the acetone. It distorts and dissolves:
It works!
BEN: I still don't see what you're on about.
POLLY: If we could squirt some of this at their chest unit it might soften it.
BEN: I get it. You mean it'll clobber their controls or something?
POLLY: Yes, that's it.
BEN: But how do we know acetone will dissolve their sort of plastic?
POLLY: Oh, I hadn't thought of that.
BEN: Just a moment though, if we make up a mixture...
POLLY: Of all the solvents?
BEN: What we got?
POLLY: Here we are. Benzene, ether...



She starts to take down some more bottles.
BEN: We'll make a right old cocktail!
POLLY: How are we going to throw it at them?
BEN: In a bottle I suppose... Just a tic, though, I've got a better idea...
1st CYBERMAN: Prepare to align field reactors.
The second Cyberman operates the control box and Ralph starts to alter his controls. The cursors on the main map begin to move.
1st CYBERMAN: Main power into vertex generators now. Servo pumps to full pressure.
HOBSON: Why did they go to all this trouble?
BENOIT: What do you mean?
HOBSON: Why didn't they operate the controls themselves?
The Doctor is crouching by the communications control panel. He is eyeing the Cybermen and waiting until they look away. He picks his moment and reaches up to the controls and sets off a pitch just higher than the one generated by the Cyber-control device. The tone starts to rise and the controlled men begin to show signs of loss of co-ordination. The Doctor moves back.
1st CYBERMAN: What is happening?
The second Cyberman readjusts the box:
There is a loss of control.
The Doctor thinks to himself:
Thought so, sonic control, that should be easy.
The controlled men are once again functioning normally at the command of the Cybermen. The Doctor continues to mutter to himself:
Hmm, funny, very funny...go to all this trouble to make the men do the work. Why? Do it themselves, easy. They're using the men as tools, why? Dunno...yes I do though. Must be something they don't like in here. Pressure, no. Electricity, no. Radiation, yes, maybe. The gravity field! Oh there's a thought. Oh yes, gravity!
1st CYBERMAN: Start probe generators. Re-align the probe.
The massive probe swings up in an arc towards the top of the dome. It is now facing in an almost vertical position.
1st CYBERMAN: Probe field to full power - now.
Hobson and Benoit are horrified.
HOBSON: They'll devastate the whole Earth once that field takes hold.
BENOIT: We've got to do something.
RADIO: Hello Moonbase, come in.
3rd CYBERMAN: Remain still.
RADIO: Hello Moonbase, come in please.
3rd CYBERMAN: You will all be silent.
RADIO: Moonbase, come in please. Hello, reading on five centimetre band. Come in. Your last routine signal was not received. Over. We are not receiving you. Over. If you hear us and cannot transmit, fire a sodium rocket. We shall

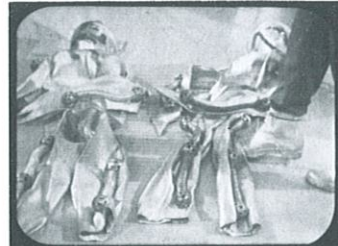


see the flare.
2nd CYBERMAN: What does that mean?
HOBSON: It's a distress rocket. It ejects sodium into space. The sun lights up the sodium as a yellow flare.
2nd CYBERMAN: What will your Earth do if they do not see the flare?
HOBSON: Er...nothing I suppose. They'll think we're all dead.
The Cyberman turns to switch off the speaker.
Hobson whispers to Benoit: If ISC doesn't get our next transmission they'll send up a relief rocket.

Ben is dismantling a spray bottle:
Get it? This bottle holds the stuff that puts out fires and this cylinder pushes gas into the bottle so the stuff squirts out. Now, all we have to do is undo this.
He takes a sniff as he opens the container:
Cor! Empty it and fill it up with cocktail Polly. See!
POLLY: Yes, I've got it ready. She turns and picks up a large bottle full of clear liquid.
BEN: What you put in it?
POLLY: Let's think. Acetone, benzene, ether, propane...
BEN: Blimey, one of those should do it!
He points to the extinguisher: Now we'll need another one of these.
JAMIE: I'll get it.
BEN: You better stay where you are mate.
POLLY: You're not well enough Jamie.
JAMIE: It takes more than a mere crack on the head to put down a McCrimmon.
BEN: Look, we don't want you cracking up on us. I'm sure Polly's very impressed, but...
JAMIE: I told you I was better. You want me to prove it to ye?
BEN: Anytime mate.
POLLY: Please, haven't we enough trouble without you two fighting each other?
JAMIE: I go.
BEN: Come on then. But not you duchess, this is men's work. They leave Polly with a face like thunder.

The Doctor starts to alter the tone setting on the communications control again. One of the controlled humans sags and drops away from his control panel.
HOBSON: You'll kill them!
1st CYBERMAN: If you do not remain silent you will be given brain control.
The Cyberman with the control box alters the settings and the collapsed human goes back to work as if pulled up by invisible wires.

Ben and Jamie are crouched in one of the corridors outside the weather control room. They hear a noise behind them and spin around.
BEN: Polly! I thought I told you to stay behind!
She is brandishing an extinguisher:
I'm coming with you and that's



flat!
JAMIE: You'll maybe get hurt lassie, go back now.
POLLY: I'm coming with you. You still need looking after.
BEN: We 'aven't got time to argue. Come on then if you're coming.
They move along the corridor towards the weather control room.
BEN: When I open the door, we've got only one chance. Drop down as low as you can, aim these things at their chests and squirt like 'ell, right?
He peers through a small window in the door:
Get ready!

The 1st Cyberman stops still for a moment as if listening. It points to the door:
Someone is there.
The Doctor pushes up the controls on the communications console to full, producing a shrill tone. All the controlled men jerk uncontrollably and then freeze in a fixed position. The Cyberman with the control box tries to regain control but his efforts fail.
2nd CYBERMAN: The beam is jammed.
It draws its weapon and takes aim at the Doctor just as the door bursts open. Ben, Jamie and Polly leap in, throwing themselves to the floor, badly aiming their three jets of solvents at the Cybermen's chest units. The noxious liquid gushes out.
BEN: Keep it going! Get their chest things!
The jets of liquid make contact and one by one the Cybermen's chest units start to melt and foam. Their limbs begin to spasm, plucking helplessly at their failing life support systems before they finally crash to the ground with a feeble death twitch. The high pitched tone set off by the Doctor is still drowning out the control room and the controlled men remain locked in position like dolls.
DOCTOR: Quick, get those things off their heads!
Ben, Polly and Jamie rush over and undo the headpieces from the affected men who collapse to the floor. Hobson beckons to Benoit:
Come on.
They both rush to their control positions. Hobson waves to the other technicians:
Get back to your places, quick, there's not a moment to lose. We've got to get the Gravitrone down to a safe level.
POLLY: What about these poor men?
She points to the limp forms of the men infected with the Cybermen's virus.
HOBSON: Shift 'em down to the medical unit, quick as you can.
Ben, Polly and Jamie start to move the unconscious men.

A group of Cybermen are assembled around the controls in their space craft.
1st CYBERMAN: We are not receiving you, we are not receiving you.



There is a pause as the Cybermen await a reply.
2nd CYBERMAN: They must have failed. We must invade now. Prepare the weapons.
1st CYBERMAN: Yes.

BENOIT: Before all this we lost contact with those two men outside.
HOBSON: Send someone else out.
BENOIT: Can't spare anyone, I'll go myself.
HOBSON: Alright, field strength is stable anyway isn't it?
BENOIT: Yes.
HOBSON: Keep in constant RT contact and be quick. Nils, lock your controls into fifteen's channel and keep an eye on Roget when he's outside.

Benoit climbs into his spacesuit and fixes his helmet. With a hiss of escaping oxygen the air lock opens and he climbs up the ladder towards the lunar surface. He sets off towards the broken antenna and soon finds two empty suits laying beneath the damaged equipment. Near the edge of the bluff something moves.
BENOIT: Hello base, hello base, I've found them...at least I've found their suits. They've got them I'm afraid.

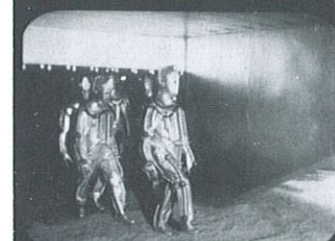
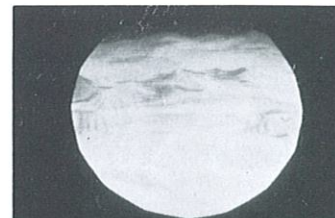
HOBSON: Well, there's nothing we can do at the moment. Get back inside as quick as you can. Ben, Polly and Jamie return.
BENOIT: I will.
Nils rushes in from the dome area: Hobson! There's one of those things out there. It's after Roget! Hobson shouts into the radio: Did you hear that Benoit?
BENOIT: Yes, it's alright though, no sign of anyone around here.

Benoit warily peers around. From out of the shadows lurches the ominous form of a Cyberman. It draws its weapon and takes aim.
BENOIT: No!
He raises his arms to cover his face from the impact of the blast, but nothing happens. He lowers his hands in amazement and speaks into his radio: Did you see that! Those things don't work in the vacuum.
The Cyberman starts to advance as Benoit strides back towards the Moonbase. The low gravity turns the chase into a nightmarish slow-motion race across the rocky landscape. Slowly the Cyberman is gaining pace.

Ben is removing the fluid container from his fire extinguisher.
POLLY: Why can't we just squirt it like we did just now?
BEN: It'd vapourise in the vacuum before it hits them. Come on!

Benoit is nearing exhaustion. His helmet misting up, the Cyberman is almost on his back...

Ben struggles into a spacesuit and makes his way into the airlock. He prepares to climb out onto the Moon's surface.



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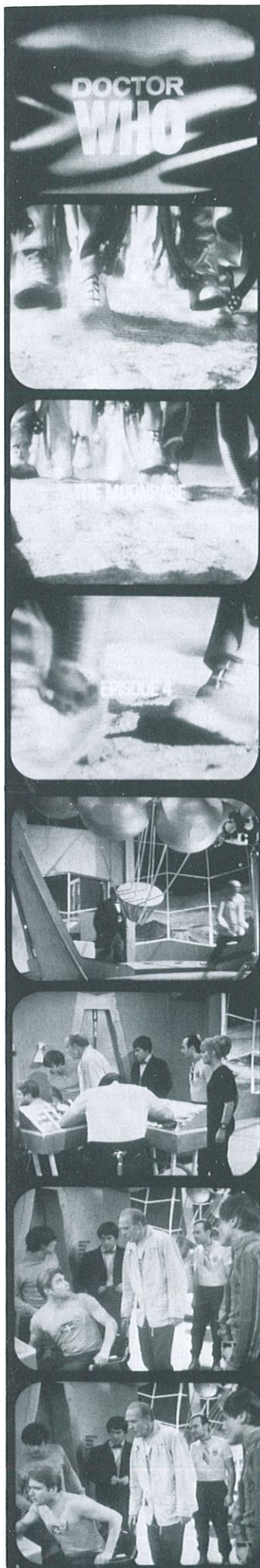
Benoit reaches the hatch just as Ben opens it, quickly taking aim with the bottle and letting it go with an almighty throw. It travels like a bullet and bursts in a cloud of vapour that begins eating away at the Cyberman's chest unit. It staggers, silently screaming and thrashing its arms before collapsing into the lunar dust. Benoit tumbles into the air lock and is caught by Ben who helps him inside and closes the port.

NILS: They're in sir! That bloke got one of them too.
HOBSON: Right, thanks. Now listen everybody. I don't know how many of these Cybermen there are, but from our point of view we're under siege. I reckon they'll be back in a bit. Charlie, you keep on trying ISC Earth until you get through. The rest of you lower the armoured doors at all exits. He turns to Polly and Jamie: And you make up as much of that gubbings as you've got. We may need it.

Ben staggers in, half carrying Benoit. Polly, Jamie and the Doctor go to their aid.
HOBSON: Ground radar.
SAM: Ground radar speaking.
HOBSON: Have you got a fix on their spacecraft yet?
SAM: Yes sir, we're getting a strong pulse from 54 degrees north at about three kilometres.
HOBSON: That makes it just over the ridge.
DOCTOR: Mr Hobson?
HOBSON: Yes?
DOCTOR: How far can you tilt the probe down?
HOBSON: About thirty degrees.
DOCTOR: Hm, that's of no use.
HOBSON: What do you mean?
DOCTOR: Isn't there any other part of it which can be moved round?

HOBSON: Well, the main coil lenses could be shifted round without too much trouble, but why do you...
NILS: There's something outside sir.
HOBSON: What is it?
NILS: It's a long way off.
HOBSON: I'll come over.
He moves into the dome area followed by the others.
POLLY: It's colder up here. I feel exposed. Perhaps we should have suits on.
BEN: Nah, it's alright love. You'll get a gorgeous tan.
Nils points out on to the lunar landscape. Hobson takes up position behind a telescope and looks in the direction indicated: I don't see anything.
JOE: Just to the left of the launching area sir. Round a bit to your left.
HOBSON: I still can't see anything.
JOE: No, it's there, look, reflecting in the sun.
HOBSON: Yes, you're right lad, there is something. It's them! They're coming! Inside quick! Everyone rushes back into the weather control room.

Outside, a large army of Cybermen are marching across the lunar surface in unison. Laden with some huge apparatus, they advance towards the dome.



The Cyber-army march across the lunar surface, gradually spreading out along the edge of the crater in which the weather control centre stands.

DOCTOR: They can't just march in here can they?
HOBSON: Not now we've discovered how they got in.
DOCTOR: Oh yes, they tunneled into the store room.
Jamie rushes over:
Doctor, Mr Hobson, come quickly!
HOBSON: What is it?
They follow Jamie over to Nils who is sitting by the radio controls.

CYBERVOICE: Moonbase, Moonbase.

NILS: They've got our wave lengths.

He turns to the controls:

We hear you.

CYBERVOICE: You are surrounded. All resistance is useless. You must open the entry port.

Hobson pushes Nils aside:

Let me. You're wasting your time. We've discovered your passageway and blocked it. You cannot enter now.

CYBERVOICE: Resistance is useless.

Hobson turns off the radio.

POLLY: Can they get it?

HOBSON: I don't know, and I'm not stopping to find out.

He turns to Nils:

Get me Earth, as quick as you can.

NILS: Right. Weather Control Moon calling Earth, come in please.

The room is filled with a loud burst of static that screams out from the radio.

POLLY: What is that terrible noise?

HOBSON: Switch that thing off.

BEN: It wasn't like that before.

HOBSON: We'll never hear anything through that. Are they jamming it?

BENOIT: Perhaps, or could it be...

HOBSON: The aerial! They're having a go at the aerial.

He moves towards the entry port.

BENOIT: Where are you going?

HOBSON: Out.

BENOIT: You're crazy! They'll get you in a flash.

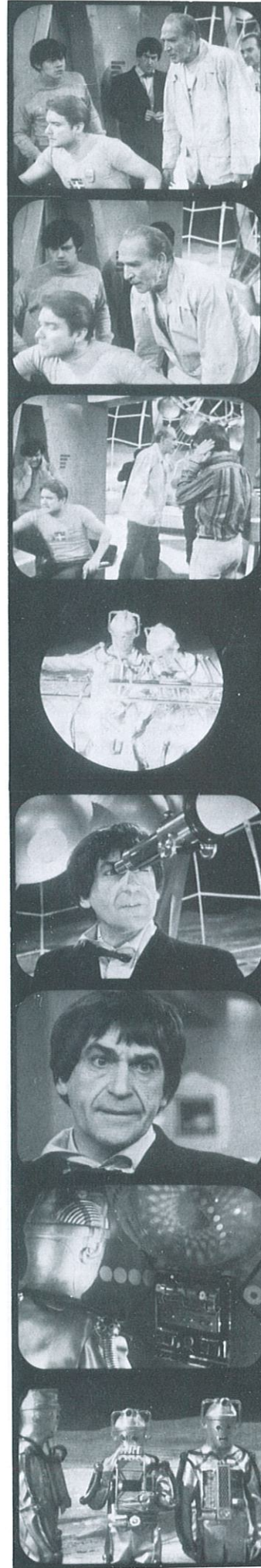
HOBSON: Well someone's got to go.

DOCTOR: It's too late. Look, come and see.

Hobson marches over and looks into the telescope.

Out on the surface two Cybermen are pulling large sections away from the aerial which is located up at the top of the crater.

HOBSON: They get us every way these creatures.



DOCTOR: I refuse to believe that. Everything's got a weak point, it's just a question of waiting until it shows up that's all.
BENOIT: They're bound to send a relief rocket within twelve hours if no signals are received from us.

BEN: A lot of good that is.

NILS: With all the trouble we've been giving them, I say it's certain the rocket's already on its way. Sent off hours ago. Rinberg's very quick off the trigger.

BENOIT: Is that right?

HOBSON: I'm sure of it, with a replacement for me abroad.

POLLY: That's wonderful!

HOBSON: Thanks very much.

POLLY: No, what I mean is what are we all worrying about? The Cybermen can't get in and the help is on its way.
BEN: It all sounds too easy for my liking.

HOBSON: Get the scanner lined up on the flight path between Moon and Earth. Let me know the moment you spot anything.

NILS: Right.

HOBSON: All we have to do, Doctor, is to hold on here.

DOCTOR: Yes, that's all. It doesn't depend on us though.

BEN: What do you mean?

DOCTOR: It depends on what the Cybermen are hatching up. If the rocket is on its way they're bound to be aware of that.

Inside the Cybermen's space craft one of its occupants is studying some instruments:

1st CYBERMAN: Emergency, emergency. There is a space craft approaching from Earth. It will arrive on the lunar surface in fifteen minutes. Immediate offensive action must be taken.

Out on the lunar surface a Cyberman switches on the communications device in its chest unit.

2nd CYBERMAN: They have blocked up our way into the base. Another method to gain entry will be tried.

1st CYBERMAN: The machine from Earth must first be destroyed. There are fourteen minutes left.

2nd CYBERMAN: Understood.

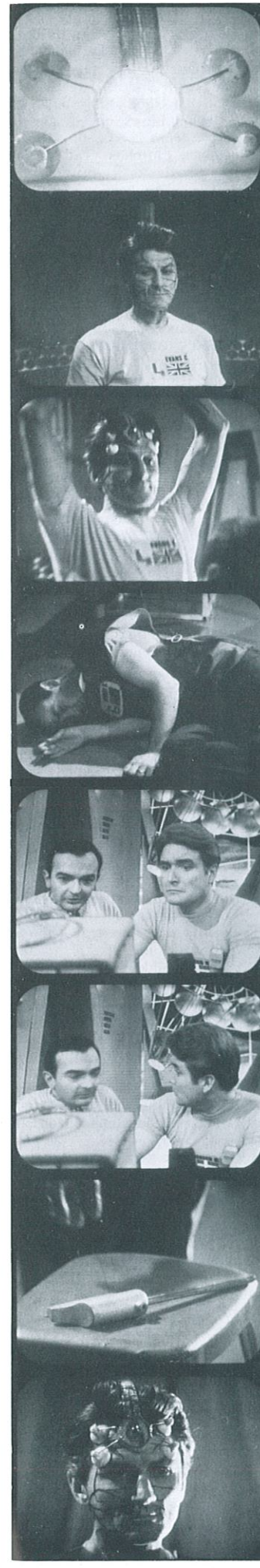
Another Cyberman steps forward holding one of the control boxes.

2nd CYBERMAN: Transmit control signal.

A steady pitch starts to emanate from the box.

The controlled men are lying on beds in the medical unit. Beside each of them is the control device skull cap used by the Cybermen. The cap next to Dr Evans starts to glow and a change of expression comes over his face. He sits upright and lowers his feet to the floor and attaches the cap to his head. Silently he stands and moves over towards the man on duty who's back is turned. With a sharp blow to the neck, Dr Evans knocks the orderly unconscious.

CYBERVOICE: You will listen to me and follow my instructions.



BENOIT: Switch on again.

NILS: Without an aerial?

BENOIT: We can pick up local signals.

NILS: Oh I see, the Cybermen.

BENOIT: If they have anymore words of cheer for us we might as well hear them.

NILS: Right.

Dr Evans is still listening motionlessly to the instructions.
CYBERVOICE: These are your orders.

He moves off like a zombie, totally under the control of the Cybermen. He is armed with a Cyber-gun taken from the chair next to his bed.

Benoit is showing Ben how to monitor some of the Gravitron's controls:

That's correct, but watch the digital counter.

BEN: Right.

Hobson leaves the Gravitron room and removes his acoustic helmet:

How's he coming along?

BENOIT: Not bad for a beginner I suppose, but it will take a long time yet.

HOBSON: Well, at least the Gravitron's stable at the moment. I don't know how they can take it in that room for long.

BENOIT: How's Benson shaping up to it? He's been on for six hours on the trot.

HOBSON: He says he'll be alright for the time being.

BENOIT: Yes, I know, but should he be on it alone?

HOBSON: Who else have we got? You're the only other operator who can replace him and you're needed here.

BENOIT: But isn't that a little tough on him?

HOBSON: I know Roget, it's tough on all of us, but the lives of millions of people depend on this weather control unit.

Polly enters carrying a tray:

Here we are. I brought us all some coffee to keep us awake.
BEN: Without sugar this time I hope.

POLLY: Don't remind me!

HOBSON: Take some to the Doctor. He's over in the dome.

POLLY: Right.

Dr Evans enters the control room. He is unnoticed by the technicians who are all busy at work. He slides over to the Gravitron room and slips inside and locks the door. He delivers a swift blow to the back of Benson's neck who falls to the floor. Evans leans over and removes the unconscious man's acoustic helmet and pulls it on. He places the Cyber-weapon beside him.

CYBERVOICE: You will now change field co-ordinates as instructed.

Evans starts to alter the controls.

BEN: Doctor?

DOCTOR: Hm?

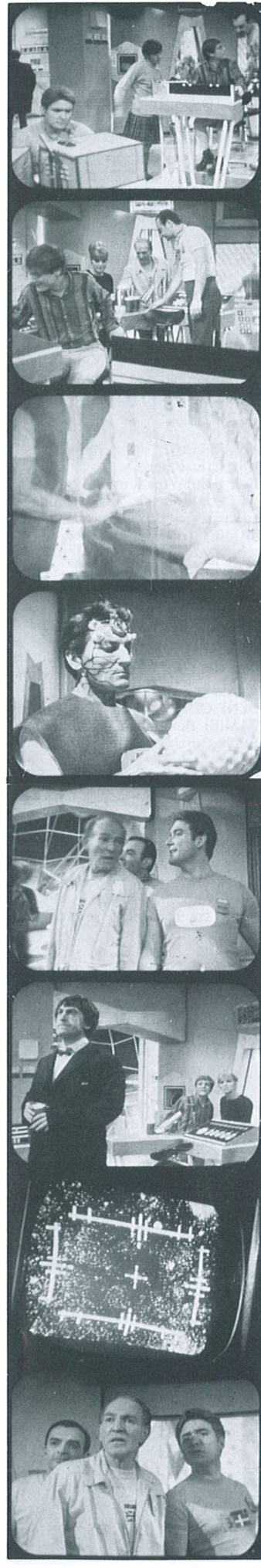
BEN: They've spotted it on the scanner.

DOCTOR: What?

BEN: The relief ship.

POLLY: Where?

BEN: Over here.



He shows them over to a wall-mounted star map.
DOCTOR: Let's see.

NILS: No doubt about it. I told you they'd be on their way.

Polly looks up at the scanner:

That's a space ship?

BEN: No, that's the scanner.

DOCTOR: Not far off.

HOBSON: Far off! It's coming in now off parking orbit. It'll be down in six minutes.

POLLY: Shouldn't we try and warn them?

BEN: Yeah, the Cybermen will be waiting for them.

HOBSON: Don't worry, they have their own warning system and weapons. They'll blast the Cybermen and their space ship to kingdom come in four minutes from now.

All eyes are glued to the scanner.

POLLY: Come on, come on. It seems to move so slowly.

BENOIT: What are they doing?

JAMIE: Looks like they've changed direction.

The scanner shows the path of the rocket moving away from the Moon.

HOBSON: They've changed into an escape orbit!

He addresses Benoit:

Follow it.

NILS: It's going too fast. I can't keep up with it.

HOBSON: Well keep trying!

NILS: I can't hold it! It's accelerating too fast.

BENOIT: Look out man! You're on the sun.

NILS: But that's where it's headed!

BENOIT: The acceleration...it's gigantic!

HOBSON: Get RT contact with the ship.

NILS: No good sir, the doppler effect, it's going too fast.

BENOIT: They've had it I'm afraid.

HOBSON: The sun?

BENOIT: Yes.

POLLY: Will someone please tell us what it all means?

BENOIT: The rocket has been deflected towards the sun. Nothing can save them now.

POLLY: Save them? What are you talking about?

BENOIT: From plunging into the sun.

BEN: But the sun's millions of miles away!

BENOIT: Once they get into the sun's gravity belt they can't change course. It may take a week but they'll end up there just the same.

HOBSON: What on Earth could have caused it?

BENOIT: The rocket was deflected off course, but why?

DOCTOR: Deflected? Yes of course. The Gravitron.

HOBSON: Have the Cybermen got a gravity weapon do you think?

DOCTOR: They haven't, but we have.

HOBSON: You're not suggesting...

DOCTOR: There's only one way that rocket could have been deflected into the sun, and that's from this very room.

BENOIT: I see what you mean.

HOBSON: Of course, the Gravitron. Benson, he might...

BENOIT: I told you he had been on duty too long.

DOCTOR: If it is Benson.

They move over to look into

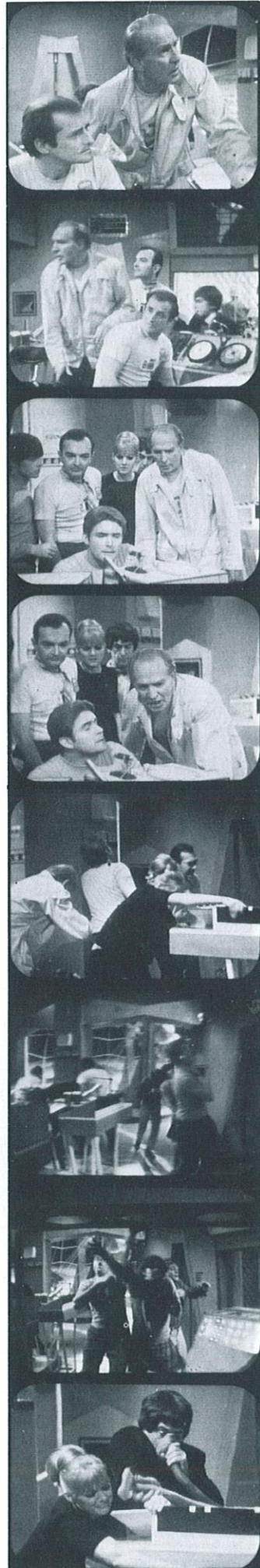


the Gravitron room.
HOBSON: It's Evans!
BEN: But he was in the medical room!
DOCTOR: The Cybermen must have got control of them again.
JAMIE: And the other men in there?
DOCTOR: They may not be affected yet. Get along to the medical room. Barricade it with everything you can find. Keep them in there at all costs.
JAMIE: Right.
 Ben and Jamie rush out.

The remaining head sets in the medical unit start to glow. As they increase in brightness the remaining controlled men start to move. Like Evans, they sit upright, put on the skull caps and rise from their beds.

JAMIE: That's alright. We haven't passed any yet.
BEN: Maybe it was only Evans who was reactivated.
JAMIE: Aye, we'd better keep watch just here.
Ben points to a metal bench: We could stick that thing up against the door.
JAMIE: It'll not keep them for long I'm thinking.
BEN: They're not Cybermen mate, they're just flesh and blood like us. Come on, get hold of the other end.
 The door from the medical unit begins to open. Jamie drops his end of the bench and points panic-stricken:
BEN: Oi!
JAMIE: Behind you!
BEN: Quick, grab it.
 They pick up the bench and use it as a ram to force the possessed men back into the medical unit.
BEN: Press the locking button.
JAMIE: It won't hold for long.
Ben looks around desperately: Get those chairs and we'll block 'em in.
 They start piling up chairs in front of the door.

HOBSON: Evans, can you hear me? Listen Evans, it's Hobson talking. Evans, you've got to concentrate, your brain has been altered by the Cybermen. You're being controlled by them somehow.
Evans reaches for his weapon.
HOBSON: We've got one or two of those things as well you know. You can't shoot all of us so why not be a good fellow and come out of there?
BENOIT: What's he doing in there?
He looks at the controls: Look at those field reactors. We must get back control soon. He could flood half of Europe if he keeps the Gravitron aligned with spring tides!
HOBSON: That settles it, we'll have to rush him. Get those weapons out.
The radio crackles into life:
CYBERVOICE: resistance is useless. All further ships from Earth will be deflected. Open the air lock to us. If you do not we shall destroy the base and you will be eliminated.
Hobson moves to the radio: Can you hear me?
CYBERVOICE: Everything you have said in the past half hour



has been overheard.
HOBSON: Well you can hear this then. We're not done yet and we'll fight you to the last man. You'll never get inside this base.
CYBERVOICE: We are in it already.
 There is a loud bang and a strong wind blows up, dragging people from their feet. Everyone clutches at the control panels for stability.
HOBSON: They've punctured the dome!
BENOIT: The oxygen masks! Quick, everyone take one from over there.
 He points to an overhead set of lockers that have sprung open, each dropping a mask. Everyone struggles over against the wind's almighty force to don the masks, each gulping in oxygen. Hobson and Benoit slide across the floor until they are beneath the puncture. They both look up at the small round hole.
HOBSON: Can we patch it?
BENOIT: We can try.
Hobson struggles with his jacket: Give me a hand off with this.
Benoit tugs at the jacket but the steady rush of wind makes it very difficult to get it free.
POLLY: Doctor, I can't breathe!
 The Doctor passes her a mask which she snatches to her face. Hobson finally frees his jacket and, sliding it up the inside of the dome, rams it into the hole. The rush of escaping air stops.
HOBSON: Thank heavens, I can breathe again.
 Before anyone has time to recover the force of pressure within the dome squeezes the jacket through the hole and chaos ensues again.
BENOIT: Oh no!
HOBSON: Is there anything we can patch it with?
Benoit looks around desperately: Wait, over there.
 He points at the tray which Polly brought in.
HOBSON: Slide it to me. Careful, don't let go of it. We'll have to place it in one action. No second chance. Ready?
Benoit nods and grasps the tray.
HOBSON: Now!
 The two men slam the tray over the hole and again the billowing wind stops. Hobson gasps:
 Stopped them for the moment.
BENOIT: I wonder how long.
HOBSON: Let's have a look.
 He examines the puncture in the dome through the clear tray.
DOCTOR: Polly, are you alright?
POLLY: Yes, where's the air coming from?
NILS: The reserve tanks of oxygen.
POLLY: Why couldn't we have had them before?
NILS: And lose all our oxygen!
POLLY: Oh I see.
 Everyone is recovering and slowly returning to their stations.
POLLY: It's so quiet.
DOCTOR: It is isn't it? The Gravitron's stopped!
 He looks into the Gravitron room and sees Evans slumped across the controls:
 Ben, Jamie, quick, before he comes to.



NILS: Joe!
 Ben and Jamie pick up Evans and Nils takes hold of Benson.
BEN: We've barricaded the sick bay with half the chairs and tables in the base but it won't hold them for ever.
DOCTOR: Well done Ben.
He points to Evans: Here's another one for you.
JAMIE: What do we do with him Doctor?
DOCTOR: That's your problem. Just make sure he doesn't come back here for a while.
Ben takes one of Evans' arms: Blimey, I'll be after a job as a copper when I get back to 1966!
 Ben and Jamie leave with Evans.
DOCTOR: Mr Hobson, I've got an idea.
HOBSON: What do you make of this?
DOCTOR: Made by a laser beam I should think.
HOBSON: Is there anything known to science that the Cybermen haven't got?
DOCTOR: Well, they haven't got a Gravitron or they wouldn't be after just us.
HOBSON: We'll just have to stand guard in here with those Cyber-guns.
BENOIT: Not much use I'm afraid.
He looks into the telescope: They're getting reinforcements.
HOBSON: What?
BENOIT: Looks like another of their spaceships.
DOCTOR: Oh yes, there.
 Through the telescope the ship can be seen landing.
HOBSON: Another one!
CYBERVOICE: We have brought up reinforcements with other weapons. You have one chance. You must open the entry port. You cannot stop us now. You will all be completely destroyed.
POLLY: What does he mean, "other weapons"?
NILS: We'll soon find out. You stay here. I must report this to Mr Hobson.
 He moves off into the dome where Hobson and the Doctor are standing.

Out on the lunar surface a group of Cybermen are unloading something from a large metal chest.

Inside the Cyber-ship progress is being monitored.
1st CYBERMAN: I shall count to ten and if you still stupidly remain silent we shall fire. One, two...

Nils rushes up to Hobson and the Doctor:
 They've got another weapon!
HOBSON: Yes I know, there it is.
 He indicates to the telescope:
 Everybody take cover, get down all of you.
DOCTOR: Is the Gravitron still switched on?
HOBSON: Yes.
DOCTOR: Then I shall certainly stay here.

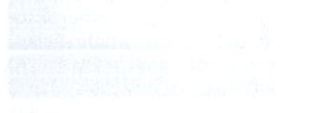
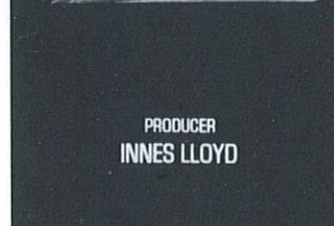
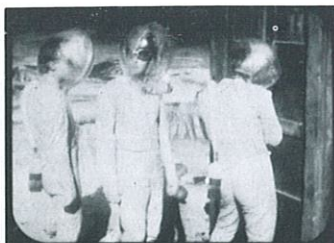
The countdown ends and out on the lunar surface the signal is given to fire the large gun that has been unloaded from the crate. The beam shoots out from the nozzle towards the Moonbase but deflects upwards before it reaches the dome. The Cybermen register



puzzlement and the order is given to fire a second time. Again the beam is deflected.
HOBSON: What happened?
DOCTOR: Just deflected over the dome.
BENOIT: Doctor, are you alright?
DOCTOR: Yes, of course.
HOBSON: The Gravitron deflected it. The forcefield!
DOCTOR: Yes, and that gives me an idea.
He looks through the telescope:
HOBSON: What are they doing now?
The Cybermen are reloading their weapon into the crate.
DOCTOR: They're packing it away.
HOBSON: I wonder what they'll cook up next?
The Doctor moves under the Gravitron probe:
 How far down can this be aimed?
HOBSON: Down?
DOCTOR: Can it be brought to bear on the lunar surface?
BENOIT: I see!
HOBSON: Ah well...
DOCTOR: Has it ever been tried?
BENOIT: No, but we should try.
DOCTOR: With Evans gone, the Gravitron is all yours.
BENOIT: Come on.
Benoit moves into the Gravitron room and puts on an acoustic helmet. Hobson points up into the dome:
 It will only go to here. Any further down and the field could affect the base.
DOCTOR: It doesn't matter now.
HOBSON: I suppose you're right.
DOCTOR: Get someone to stand by that window and relay instructions direct to Benoit.
HOBSON: Right.
Polly moves to the clear partition by the Gravitron room in clear sight of Benoit.
DOCTOR: Start moving the probe down.
Polly indicates to Benoit who operates the controls. The probe starts to move.

Out on the lunar surface the Cyber-army has started to march towards the dome.

Benoit indicates to Polly that the probe cannot be lowered any further. She relays the signal back to Hobson who is standing in the dome.
HOBSON: That's as far as it'll go.
DOCTOR: What! But it's way over their heads. There's one chance, we'll try bringing it down by hand. Is this thing still switched off?
HOBSON: Yes Doctor.
DOCTOR: Round the back.
 Both men move behind the probe and start to push.
HOBSON: It won't go.
DOCTOR: All your weight...once more.
 They push again but still nothing happens.
DOCTOR: It's no use, it won't shift.
HOBSON: Ah! Stupid of me. Of course it won't, the angular cut-out! It's obvious isn't it?
The Doctor looks on a little confused.
HOBSON: You see, there has to be a safety cut-out on the angle of the probe, otherwise it might affect the whole base.
 He leans over and unhooks a small junction box:



There, that's it.
The Doctor readies himself to push the probe again.
HOBSON: No, no, stand back. Benoit can do it now.
He waves to Polly who passes the signal to Benoit who starts up the controls.
HOBSON: Switch on.
The probe starts to lower down onto the lunar surface.

The lowered probe starts to neutralise the gravity and, one by one, the Cybermen lose their footing. They rise frantically into the air, gesticulating wildly. They are followed up by their space craft which accelerates rapidly into the black depths of space.

A huge cheer erupts in the base as the Cybermen drift out of view.
HOBSON: Well, that's taken care of the Cybermen.
He turns to the technicians: Right now everyone, we've got to get this Gravitrone back into operation as fast as we can.
DOCTOR: I'm so sorry we damaged it.
HOBSON: What...oh yes. Nils, rig up the temporary aerial, then call up space control. Tell Rinberg we'll be operational in about two hours. He won't like it but it's the best we can do. Two hours, that's all we've got to get the world's weather under control again. Benoit, take charge of your side. And Doctor...
He turns around, just in time to see the door close behind the Doctor and his companions. Just as well perhaps, we've got enough mad men here already.
He turns back to his men: Now come on, I want to see the first weather plot in two minutes.

Out on the lunar surface...
POLLY: Look, could that be them?
She indicates a small collection of shooting stars.
DOCTOR: Possibly, and I hope it's the last we see of them.
The Doctor, Ben, Polly and Jamie enter the TARDIS which, moments later, pulsates and dematerialises.

DOCTOR: There we are, in perfect flight.
POLLY: And look what happened last time.
DOCTOR: Oh that, what a lot of fuss. Just a bumpy landing, that's all. Won't happen again.
The Doctors face lights up: I know!
BEN: What are you up to now?
DOCTOR: We'll have a look at the time scanner.
POLLY: The what?
DOCTOR: The time scanner. Instead of the normal picture showing where we are, it gives us a glimpse of the future.
JAMIE: The second sight. Very dangerous.
DOCTOR: Nonsense. Actually, I haven't used it very much, it's not very reliable as you can see.
POLLY: Look!
They all look up at the screen. Waving across it is a giant claw...
THE END

PRODUCTION CREDITS

CAST
DOCTOR WHO... PATRICK TROUGHTON
BEN... MICHAEL CRAZE
POLLY... ANNEKE WILLS
JAMIE... FRAZER HINES
JACK HOBSON... PATRICK BARR
JULES BENOIT... ANDRE MARANNE
NILS... MICHAEL WOLF
SAM... JOHN ROLFE
JIM (No.5)... RON PINNELL
RALPH... MARK HEATH
BOB (No.7)... EDWARD PHILLIPS
CHARLIE (No.8)... ROBIN SCOTT
JOE BENSON (No.9)... ALAN WELLS
JULES (No.10)... VICTOR PEMBERTON
PETER (No.11)... DEREK CALDER
TED (No.12)... LEON MAYBANK
FRANZ (No.13)... BARRY ASHTON
JOHN (No.15)... ARNOLD CHAZEN
DOCTOR EVANS... ALAN ROWE
VOICE FROM SPACE CONTROL... ALAN ROWE
VOICE OF CONTROLLER RINBERG... DENIS MCCARTHY
CYBERMAN TARN... SONNY WILLIS
CYBERMAN ONE... JOHN WILLS
CYBERMAN TWO... REG WHITEHEAD
CYBERMAN THREE... PETER GREENE
CYBERMAN FOUR... KEITH GOODMAN
CYBERMEN... RONALD LEE, BARRY NOBLE,
JOHN LEVENE, JOHN CLIFFORD

CYBERMEN VOICES... PETER HAWKINS
WALK-ONS... MIKE BRITTON, PAUL HARRINGTON, BERNARD REID,
TERRY WALLIS, DECLAN CUFFE, DEREK CHAFER

CREW
WRITER... KIT PEDLER
PRODUCTION ASSISTANT... DESMOND MCCARTHY
ASSISTANT FLOOR MANAGER... LOVETT BICKFORD
DIRECTOR'S ASSISTANT... GLENN WILLIAMS
GRAMS OPERATORS... ALAN BOYD, DAVE BAUMBER
VISION MIXER... IAN EASTERBROOK
FLOOR ASSISTANTS... PETER CAMPBELL, MIKE HEALY
LIGHTING... DAVE SYDENHAM
TECHNICAL MANAGER... BRIAN CLEMENT
SOUND... GORDON MACKIE
SPECIAL SOUND... BRIAN HODGSON
FILM CAMERAMAN... PETER HAMILTON
CAMERA ASSISTANT... DAVID BRUCE JOHNSON
FILM EDITOR... TED WALTER
COSTUME DESIGNER... SANDRA REID
COSTUME SUPERVISORS... SANDRA REID, DAPHNE DARE,
MARY WOODS

CYBERMAN HELMETS... JACK LOVELL
MAKE-UP SUPERVISORS... GILLIAN JAMES, JEANNE RICHMOND
SCRIPT EDITOR... GERRY DAVIS
DESIGNER... COLIN SHAW
PRODUCER... INNES LLOYD
DIRECTOR... MORRIS BARRY

FOUR EPISODES (SERIAL HH)

EP	DATE	TIME	DURATION	RATING	POSITION	AI
1	11-02-67	17.52	24'12"	8.1	56	50
2	18-02-67	17.51	24'42"	8.9	36	49
3	25-02-67	17.50	26'11"	8.2	49	53
4	04-03-67	17.51	23'28"	8.1	44	58

STOCK MUSIC
Much of the stock music was released on a limited edition cassette tape by the Reference Department of the 'Doctor Who Appreciation Society' in 1987.

Episode 1: 02'05" Sabre Dance from Musique Electronique (Eric Siday)
00'30" Group Shapes from Electronic Sound Pictures (Desmond Briscoe)
0'30" from Space Adventure (Martin Slavin)
Episode 2: 02'12" from Space Adventure (Martin Slavin)
0'00" from Moonscape (Eric Siday)
00'50" Anaesthesia from Musique Electronique (Eric Siday)
Episode 3: 02'00" from Suspended Animation (Eric Siday)
0'00" Hypnosis from Musique Electronique (Eric Siday)
00'45" Conflict No 1 from Musique Electronique (Eric Siday)
00'45" from Space Adventure (Martin Slavin)
Episode 4: 01'00" Hypnosis from Musique Electronique (Eric Siday)
00'55" Anaesthesia from Musique Electronique (Eric Siday)
01'03" Conflict from Musique Electronique (Eric Siday)
02'00" Suspended Animation from Musique Electronique (Eric Siday)
00'45" from Space Adventure (Martin Slavin)

STOCK FILM
Episode 2: 15 second clip from Science and Life (Men and Microbes)
used as virus footage

OTHER
The Moonbase was trailed at the end of The Underwater Menace by a ten-second announcement over a caption slide



DWB is the premiere journal for informed and in depth coverage of the British telefantasy scene. Over seven years of regular publication has earned it the reputation of being second-to-none in its field for our specialised and analytical approach to news, views and reviews - which is why you won't find us in your local branch of W.H.Smith!

Formerly 'Doctor Who Bulletin', DWB became known as 'DreamWatch Bulletin' at the beginning of 1989. While still retaining the same level of informed 'Doctor Who' content as before, we expanded its scope and applied our same high standards to cover other topical and cult fantasy series such as 'Blake's 7', 'Star Trek'/'The Next Generation', 'The (New) Avengers', Gerry Anderson, etc.

In the process we more than doubled our readership without alienating our already well established 'Doctor Who' following - it is no secret that while DWB is not an exclusively 'Doctor Who' magazine, it is still recognised as the foremost journal for the discerning 'Who' fan (it is no surprise that it was DWB which led the way with its in depth coverage of the 'Day of Action', which brought the BBC switchboard to a virtual standstill on November 30th from fans desperate for a clear-cut announcement regarding the programme's future!)

Because DWB is such a specialised magazine and is only available through science fiction bookshop outlets and subscription (albeit on a worldwide scale spanning Europe, Australia, America and Canada), many people are still unaware of our existence, although we often receive letters from people who have only recently discovered the magazine and regret not having known about it earlier. This promotion is intended to provide such people, as well as existing readers, with an opportunity to purchase available back issues at reduced prices and to subscribe to the 1991 volume of DWB, with some free offers!

Listed below is our full range of back issues which details the issue number, date and page count of each issue, the reduced price of each issue in £ and \$US (inclusive of P+P - original price in brackets) and just some of the items to be found in each issue. (This listing describes those issues as featured on the reverse of this page, row by row):

DWB#60 (Nov'88, 16 pages): £1/\$2.50 (£1.35/\$3). Dalek Special.

DWB#63 (March 1989, 20 pages): £1/\$2.95 (£1.50/\$4.50). Jon Pertwee Interview, Paul Darrow's 'Avon: A Terrible Aspect'...

DWB#65 (May '89, 48 pages): £2.75/\$6.95 (£2.95/\$7.95). 'Ultimate Adventure' Special, DW Season 25 Retrospective/Audience Analysis, Doomwatch, Metropolis, STTNG...

DWB#66 (June '89, 20 pages): £1.20/\$3.25 (£1.50/\$4.50). BBC Video / Blake's 7 Special, Terrance Dicks Interview, DW Video Survey...

DWB#67 (July '89, 20 pages): £1.20/\$3.25 (£1.65/\$4.50). David Banks Interview, BBC Video, Starwatch...

DWB#68 (August '89, 20 pages): £1.20/\$3.25 (£1.65/\$4.50). DW 25th Anniversary Series Survey Results, Colin Baker Interview...

DWB#69 (Sep'89, 44 pages): £2.75/\$6.95 (£2.95/\$7.95). Daphne Dare Interview, DW Season 26 Guide, Ace pin-up, Blake's 7 Ratings, Gerald Harper Interview, Twilight Zone/Batman/Star Trek V/ST: TNG Season Two Episode Guide...

DWB#70 (Oct'89, 20 pages): £1.20/\$3.25 (£1.65/\$4.50). DWM retrospective, Douglas Adams DW Interview, The Prisoner...

DWB#71 (Nov'89, 20 pages): £1.30/\$3.50 (£1.65/\$4.50). Louise Jameson Interview, Beauty and the Beast...

DWB#72 (Dec'89, 20 pages): £1.20/\$3.25 (£1.65/\$4.50). Johnny Byrne /Victor Pemberton Interviews, Ace Colour Poster, Land Of The Giants

DWB#73 (Jan'90, 40 pages): £2.95/\$7.25 (£3.30/\$7.95). Interviews with Gareth Thomas, Peter Bryant and Mervyn Haisman, Doctor Who '80s/JNT Retrospective, Web of Fear colour poster, STTNG Season 3 Report, Books...

DWB#74 (Feb'90, 20 pages): £1.40/\$3.75 (£1.80/\$4.95). Gerry Davis,

Survival, Star Trek Comics...

DWB#75 (March '90, 20 pages): £1.40/\$3.75 (£1.80/\$4.95). BBC Video Interview, Retrospective of Ace (DW), The Avengers Movie...

DWB#76 (April '90, 20 pages): £1.50/\$3.95 (£1.80/\$4.95). Blake's 7 Merchandise Guide, Interview with artist Alister Pearson, Quantum Leap, Friday the 13th...

DWB#77 (May '90, 48 pages): £2.95/\$7.25 (£3.30/\$7.95). Sylvester McCoy Interview, DW Season 26 Retrospective, Complete Guide to DW in the BBC Archives, Power of the Daleks Photo Discovery, ST:NG Season 3 Episode Guide, Timeslip, Jupiter Moon, Quantum Leap...

DWB#78 (June '90, 20 pages): £1.50/\$3.95 (£1.80/\$4.95). Doctor Who Book Special, Planet of the Apes...

DWB#79 (July '90, 20 pages): £1.40/\$3.75 (£1.80/\$4.95). The final Peter Grimwade Interview, STNG.

DWB#80 (August '90, 20 pages): £1.40/\$3.75 (£1.80/\$4.95). BSB, Michael Wisher Interview, Target Writers Guidelines, New Avengers.

DWB#81 (Sep'90, 48 pages): £2.95/\$7.25 (£3.30/\$8.50). Interviews with Milton Subotsky, BSB and Jacqueline Pearce, The Dalek spin-offs, Aliens III, Time Tunnel, STTNG Seasons 1-3 Episode Guide.

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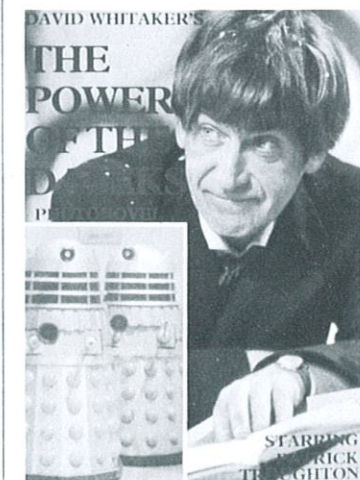
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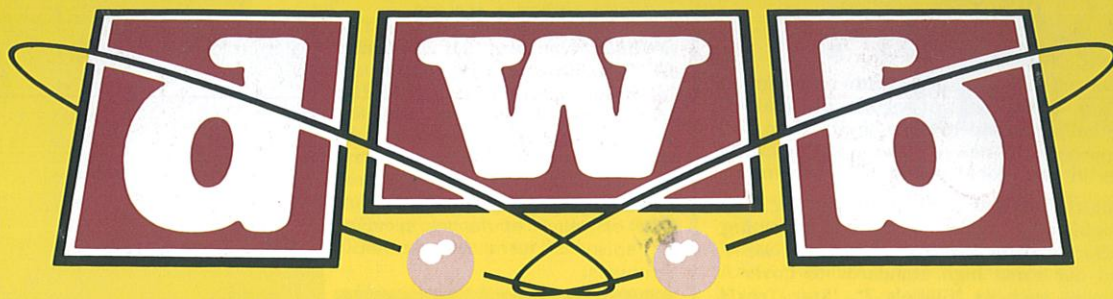
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